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The Arthur Curtiss James Art Collection

*PAINTINGS * GOTHIC TAPESTRIES*

GOTHIC AND RENAISSANCE SCULPTURES

*FURNITURE * SILVER * RUGS*

Public Sale November 13, 14, 15

at the

PARKE-BERNET GALLERIES · INC

NEW YORK · 1941

SALE NUMBER 314

FREE PUBLIC EXHIBITION

From Saturday, November 8, to Time of Sale
Weekdays 9 to 5:30 · Closed Sunday

PUBLIC SALE

PAINTINGS *on Thursday Evening*
November 13 at 8 o'clock
OTHER ART PROPERTY *on Friday and Saturday*
November 14 and 15 at 2 o'clock

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET
HARRY E. RUSSELL, JR · LOUIS J. MARION

1941

VIEW OF THE GREAT HALL IN THE JAMES MANSION ON PARK AVENUE, NEW YORK

NYM401-P2660

BRITISH XVIII CENTURY PORTRAITS
OLD MASTERS AND
XIX CENTURY PAINTINGS

Gothic and Renaissance
Sculptures · Tapestries · Furniture

ISPAHAN AND OTHER RUGS · ANTIQUE TEXTILES
ENGLISH AND FRENCH FURNITURE

Oriental Art · Georgian and Other Silver
Table Porcelains and Glassware

Property of the Estate of the Late

ARTHUR CURTISS JAMES

Sold by Order of the Executors

Public Sale
November 13 at 8 p.m.
November 14 and 15 at 2 p.m.

PARKE-BERNET GALLERIES · INC
NEW YORK · 1941

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN U. S. A.

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HIRAM H. PARKE · OTTO BERNET · HARRY E. RUSSELL, JR · LOUIS J. MARION

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

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EDWARD W. KEYES · *Secretary and Treasurer*

Announcement

Fine furniture, objects of art, and household appointments of the Arthur Curtiss James estate, additional to the property described in this catalogue, will be dispersed at public sale December 2 and 3, on the premises of the James residence on Park Avenue, at 39 East 69 Street, New York City, under management of the Parke-Bernet Galleries, Inc.

LIST OF ARTISTS

NUMBERS

Artz, David Adolf 29
Barat, Pierre Martin 19
Beard, William Holbrook, N.A. 23
Beraud, Jean 3
Brown, John George, N.A. 38
Cazin, Jean Charles 6
Corot, Jean Baptiste Camille 5
Correa de Vivar, Juan 8
Delort, Charles Edouard 30
Dutch XVII Century School 7, 20
Giorgione, or a Titianesque Follower of 10
Gonzales, Juan Antonio 33
Hansen, H. W. 24
Hart, James M., N.A. 25
Heger, Heinrich 39
Hobday, William Armfield 18
Hoppner, John, R.A. 17
Huebner, Karl Wilhelm 37
Huguet, Jaime (School of) 9
Jakobides, Georges 35
Kensett, John Frederick, N.A. 22
Knight, Daniel Ridgway 28
Koekkoek, Jan Herman Barend 21
Lambinet, Emile Charles 40
Moreau, Adrien 32
Nattier, Jean Marc 13
Patterson, Charles Robert 26
Piot, Etienne Adolphe 31
Plassan, Antoine Emile 1
Raeburn, Sir Henry, R.A. 16
Reynolds, Sir Joshua, P.R.A. 14
Romney, George 12, 15
Ruysdael, Salomon van 11
Santoro, Rubens 2
Schernier, Louis 36
Sorolla y Bastida, Joaquin 27
Spaendonck, Gerardas van 4
Volkhart, Max 34

ORDER OF SALE

FIRST SESSION

Thursday Evening, November Thirteenth

Paintings 1- 40

SECOND SESSION

Friday Afternoon, November Fourteenth

Table and Decorative Glassware 41- 53
Minton, Copeland Spode, Royal Worcester, Dresden, and Other Table Porcelains and China 54- 80
Japanese and Indian Ivory Carvings 81-107
Chinese Porcelains and Pottery 108-133
Chinese Semi-Precious Mineral Carvings Lacquer and Furniture 134-170
Chinese Cloisonné Enamels 171-177
English Furniture and Decorations 178-210
French Furniture and Decorations 211-242

THIRD AND LAST SESSION

Saturday Afternoon, November Fifteenth

Fans 243-254
Georgian and Other Silver 255-314
Velvets, Brocades, and Embroideries 315-340
Gothic and Renaissance Wood and Stone Sculptures 341-370
Gothic and Renaissance Furniture and Objects of Art 371-391
Gothic and Renaissance Tapestries 392-398
Oriental Rugs 399-416

[NUMBER 3]

FIRST SESSION

Thursday, November 13, 1941, at 8:15 p. m.

CATALOGUE NUMBERS 1 TO 40 INCLUSIVE

PAINTINGS

ANTOINE EMILE PLASSAN

FRENCH: 1817-1903

1. *THE REPAST.* Two ladies, one in blue velvet, the other in black gown with cream underskirt and white cap tied with a scarlet bow, seated at a table with fruit and wine; a page in gray entering from the right. Signed at lower left PLASSAN and dated '63. *Cradled panel:* 9¾ *x* 8 *inches*

RUBENS SANTORO

ITALIAN: B. 1843

2. *FISHING BOATS AT SUNSET.* Two luggers moored in the foreground with a boy wading alongside; an expanse of placid sea in the distance, with boats on the horizon. Signed at lower right RUBENS SANTORO. *Panel:* 14 *x* 10¼ *inches*

From the Goupil Gallery, New York

JEAN BERAUD

FRENCH: 1849-1910

3. *CHAMPS ELYSEES.* Gay figures in carriages with footmen on the wide avenue bordered by green trees, near the Petit Palais glimpsed at the left; in the immediate foreground, a street cleaner with a hose. Pale blue sky. Signed at lower left JEAN BERAUD. 12½ *x* 22 *inches*

From the Goupil Gallery, New York

[See illustration]

GERARDUS VAN SPAENDONCK

DUTCH: 1746-1822

4. *VASE OF FLOWERS.* Naturalistic arrangement of tulips, roses, lilacs, and other flowers contained in a terra cotta bowl placed upon a marble parapet; gray background. *Watercolor:* 19½ *x* 15¼ *inches*

[NUMBER 5]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

5. *VACHES AU MARAIS: EFFET DU SOIR.* Tall slender trees in light gray-green foliage bordering a body of water at the right, where two cows are seen wading near the foreground. A figure walks along the shore away from the observer, the head and shoulders silhouetted against a fading sunset sky; on the horizon at left, a group of buildings. Signed at lower left COROT. *16½ x 22 inches*

Painted about 1865-70

From Boussod, Valadon & Cie., New York

[See illustration]

[NUMBER 6]

JEAN CHARLES CAZIN

FRENCH: 1841-1901

6. *RAINBOW*. The end of a rainbow emerging from gray clouds above a landscape of wide light green fields and scattered trees, with a vegetable garden in diagonal rows of planting in the foreground. Signed at lower left J. C. CAZIN.

-75-

18¼ x 21¾ inches

From Boussod, Valadon et Cie., Paris

[See illustration]

DUTCH SCHOOL

XVII CENTURY

7. *DUTCH FLEET: SEPIA DRAWING*. Depicting the square-rigged frigates and line-of-battle ships of Admiral van Tromp's fleet, the ships in the foreground captioned in pencil. Inscribed in pencil at upper right.

100-

Wash drawing: 10¾ x 23¾ inches

Note: Admiral van Tromp was one of the ablest seamen of his time; commanded the Dutch fleet in the Channel against the British Admiral Blake in the war with England. He was defeated by Blake in 1652 and mortally wounded in the last engagement which took place in August, 1653.

[NUMBER 8]

JUAN CORREA DE VIVAR

SPANISH: FL. 1530-60

8. *DONOR WITH PATRON SAINT AND S. HELEN.* S. Helen in green gown and scarlet mantle, holding a cross, and a patron saint in bishop's robes with olive green cope, standing behind a donor in black kneeling at the right. Mountainous landscape background. *Panel:* 38 *x* 32 *inches*

400.

Note: A rare artist of the school of Toledo. The *Museo Nacional* in Madrid owns a series of paintings from a retablo by this master; and a panel *The Meeting of Joachim and Anna* formed part of the collection of King Louis Philippe. Mr Chandler R. Post, in his next volume (*A History of Spanish Paintings,* vol. IX) now in preparation, will give a full account of this painter of whom little has been known or written to date.

[See illustration]

[NUMBER 9]

JAIME HUGUET [SCHOOL OF]

CATALAN: XV CENTURY

9. *THE TWELVE APOSTLES: PAIR ALTAR PANELS.* Each depicting full-length figures of six saints seated in pairs within niches, beneath raised Gothic tracery, before gold *bulino* backgrounds and halos, with *cartellini* inscribed with the names of the saints and Articles of the Creed. [A]. SS. Peter and Andrew, James Major and John the Evangelist, Thomas and James Minor. [B]. SS. Philip and Bartholomew, Matthew and Simon, Jude and Matthias.

Panels: 37 x 64¼ *inches*

Note: The above panels, which probably originally formed the predella of a large altarpiece, have been attributed to Francisco Solibes, a follower of Jaime Huguet, who originated in Catalonia, later active in western Aragon. See Chandler R. Post, *A History of Spanish Painting,* 1938, vol. VII, pp. 350-375, and 1941, vol. VIII, pp. 426-429, for an interesting account of this rare master.

[See illustration of one panel]

GIORGIONE OR A TITIANESQUE FOLLOWER OF GIORGIONE
VENETIAN: XVI CENTURY

10. *SIBYL.* Half-length figure, the head tilted to the left with auburn hair bound with a brown veil turban; wearing a gown with dark red skirt, shirred chemisette slipped off the left shoulder, a dark greenish scarf over the right shoulder; supporting with her right hand an open sketch book, which is turned towards the observer. Dark background. *36½ x 28½ inches*

Note: The above is apparently the lost 'Marostica Sibyl' which has been known, to date, in various replicas, the most famous being the *Vanitas*, formerly called a Giorgione, now given to Titian, in the Alte Pinakothek, Munich; the Marostica version being known and recorded by the writers on Giorgione (*v. infra*) as from the collection of Senior Sorio of Marostica. Crowe and Cavalcaselle (*v. infra*) describe the above painting as: "The representation of a Sibyl, of which so many varieties are given to Giorgione. Early in the seventeenth century Andrea Vendramin, whose studio was known to many connoisseurs, reproduced one of these sibyls under Giorgione's name, and Ridolfi described another in private hands in Venice. Both descriptions point to a canvas belonging to Senior Sorio of Marostica, in the province of Vicenza . . . There is something in the poetry of attitude . . . . that chimes in with our ideal of Giorgione . . . In a replica at Pavia a mirror takes the place of the Sibylline book . . . Another replica with the mirror in the Pinakothek at Munich . . . Though much in the technical treatment recalls the Giorgionesque, the broad and masculine head and shoulders are in the spirit of Pordenone . . . ." The portrait mentioned by Ridolfi (*v. infra*), referred to in the above, is described as from the collection of Giovanni Battista Sanuto of Venice. In a pamphlet by Francesco Zanotto, *La Sibilla Delfica Quadro di Giorgio Barbarella detto Il Giorgione,* Venice 1856 [see illustration, facing page 9, of title page and engraving opposite it], a rare publication which will be given to the purchaser, Zanotto traces the provenance of this Sanuto painting as follows [translation]: "It is very fortunate that Guiseppe Sorio of Marostica inherited the beautiful figure known as *La Sibilla* . . . this picture has been spoken of as existing . . . . in the possession of Gio. Battista Sanuto [see above].

"To complete the history of this painting . . . it was brought to Venice in 1620 by Gio. Battista Sanudo [sic] who was mayor and captain of Treviso, and he adorned (as the note by Ridolfi cited above indicates) his palace with this splendid work, where it remained until 1684; in which year Gio. Battista Sanudo, the son of Matteo, being created bishop of Treviso . . . . removed this painting with other paintings to his residence where he died in January, 1709. This we may establish from the unpublished memoirs of this noble house, now extinct.

"This picture returned by chance to the same city from which it was taken away, and it remained after the death of that prelate [Sanudo] in the same city and, passing through various houses and various vicissitudes, it arrived in the first years of the present century in the possession of Giuseppe Linarolli di Codego, from whom it was then acquired by the worthy Melchior Franco of Marostica, doctor of medicine and a passionate collector of books, rarities and paintings . . . . and bequeathed by him at his death to the present possessor, Giuseppe Sorio of Marostica . . ."

The above provenance connects the recorded Sorio painting with the signed affidavit which accompanies the above painting, dated Godego [*sic*], August 1856, stating [translation]: "The undersigned swear that the *Sibyl* of Giorgione . . . which today is in the possession of the heir Franco di Marostica, and which was owned formerly by

[*continued on page* 9

[NUMBER 10]

LA

SIBILLA DELFICA

QUADRO

DI GIORGIO BARBARELLA

DETTO IL GIORGIONE

ILLUSTRAZIONE

DI FRANCESCO ZANOTTO

MEMBRO DELLA SOCIETÀ IMPERIALE DI AGRICOLTURA, SCIENZE, ED ARTI DI VALENCIENNES, E SOCIO DI ALTRE ACCADEMIE ED ATENEI ITALIANI.

VENEZIA

TIP. E CALC. DI GIUSEPPE GRIMALDO

1856.

TITLE PAGE AND FRONTISPIECE OF PAMPHLET BY ZANOTTO

Dr. Giuseppe Linarolo [*sic*] of this community was inherited at the latter's death on May 16, 1816, together with the entire collection of paintings, prints and books by Dr. Franco, who was a near relative and friend of the above-mentioned Linaroli [*sic*]." Signed: Giovanni Babatto and Pietro Baggio.

Collection of Giovanni Battista Sanuto (son of Benedetto), Treviso and Venice, 1620-84

Collection of Giovanni Battista Sanuto (son of Matteo), Venice, 1684

Collection of Giuseppe Linarolli, Codego, 1816

Collection of Dr Melchior Franco, Marostica, near Treviso

Collection of Cav. Giuseppe Sorio, Marostica, near Treviso

Collection of Dino Barozzi, Venice, 1925

Subject engraved in Giovanni Risini, *Storia della Pittura Italiana Esposta coi Monumenti,* 1839-55, vol. v, opp. p. 169

Described and engraved in Francesco Zanotto, *La Sibilla Delfica, Quadro di Giorgio Barbarella, detto Il Giorgione,* 1856, *passim*

Recorded in Ugo Monneret de Villard, *Giorgione da Castelfranco,* 1904, p. 141

Recorded in Georg Gronau, *Titian,* 1904, p. 287 (as by Titian in the Giorgionesque period)

Described in Crowe and Cavalcaselle, *A History of Paintings in North Italy,* 1912, vol. III, p. 31 and footnote (see above)

Described in Lionello Venturi, *Giorgione e il Giorgionismo,* 1913, pp. 324-325

Described in Carlo Ridolfi, *Le Maraviglie dell' Arte . . .,* 1914, vol. I, p. 102 (see above)

See Burlington Magazine, 1926, vol. XLVIII, pp. 311-12 (Dr Justi)

Described and illustrated in Geo. Martin Richter, *Giorgio da Castelfranco,* 1937, pp. 235-6, no. 68, and pp. 263-4

Subject engraved by Giuseppe Dala, Venice, 1824

[See illustration of painting facing page 6]

SALOMON VAN RUYSDAEL

DUTCH: C. 1600-1670

11. *RIVER LANDSCAPE.* Cloudy wind-swept sky above a broad placid river bordered at the right by the fortified walls of a castle enclosing gabled roofs and a square tower. On the water are numerous smallcraft and sailing vessels; in the left foreground, a ferry bearing peasants and cattle. Signed on boat at left S. RUYSDAE [*sic*]. *Panel:* 34 x 46 *inches*

[See illustration]

[NUMBER 11]

GEORGE ROMNEY

BRITISH: 1734-1802

12. *LADY PRESCOTT AND HER THREE CHILDREN — GEORGE BEESTON, WILLIAM WILLOUGHBY, AND MARIA CHARLOTTE.* Lady Prescott at three-quarter length seated in profile to the left in a red chair, looking toward the observer, wearing a blue satin gown with cream-colored underdress and large plumed 'Gainsborough' hat; she holds in her arms her youngest child in white frock with mauve sash and bonnet. To the left stand two children, one a girl with dark hair, in white gown with old rose sash, holding cherries; behind her, her brother with fair hair, his right arm about his sister's waist. Landscape background. 59 x 47 *inches*

12 Roo

Note: Sarah, Lady Prescott (d. 1817), was the daughter of Beeston Long, Esq., of Carshalton, and sister of Sir Charles Long, afterwards Lord Farnborough; married April 23, 1774, George William Prescott, Esq., of Hardshaw Hall, Co. Chester, who was created a baronet Dec. 9, 1794.

The children are George Beeston, afterwards 2nd baronet (1775-1850); William Willoughby, a banker of London (1776-1836); and Maria Charlotte, afterwards Mrs Spicer (d. 1855).

Lady Prescott sat to Romney in 1777, 1779, 1782, 1783, 1786, and 1787.

Acquired from a member of the Prescott family

Collection of E. C. Raphael, Esq., 1893

Collection of Edward Lewis Raphael, Esq., 1900

Collection of Mrs Lewis Raphael, Connaught Place, London, W.

From M. Knoedler & Co., Inc., New York, 1929

Old Masters' Exhibition, Royal Academy, London, 1893, no. 22

Spring Exhibition, Grafton Gallery, London, 1900, no. 20

Recorded in Rev. John Romney, B.D. (son of the artist), *Memoirs of the Life and Works of George Romney,* 1830, p. 141

Recorded in Hilda Gamlin, *George Romney and His Art,* 1894, p. 98

Described in Sir Herbert Maxwell, *George Romney,* 1902, p. 187, no. 317

Described in Lord Ronald Sutherland Gower, *George Romney,* 1904, p. 124, no. 317

Described in Ward and Roberts, *Romney,* 1904, vol. II, pp. 126-127

Recorded in A. B. Chamberlain, *George Romney,* 1910, p. 324

[See photogravure illustration]

[NUMBER 13]

JEAN MARC NATTIER

FRENCH: 1685-1766

13. *PORTRAIT OF A LADY AS CERES.* Three-quarter-length figure of a young woman seated before a landscape with a waterfall in the right distance, an urn at the left. She wears a white jeweled gown with blue sash and rose scarf over her knees; at her side a nude infant is holding up a basket of fruit.

53 x 43½ *inches*

[See illustration]

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723-1792

14. *H.R.H. MARIA, DUCHESS OF GLOUCESTER, AND HER DAUGHTER PRINCESS SOPHIA MATILDA.* Three-quarter-length seated figure of a young woman in oyster white gown with full lace cuffs, a blue striped scarf about her shoulders. Her head in profile turned toward the child whom she supports with both hands, standing on the arm of her chair. The child is in white frock and cap trimmed with blue ribbons; her face turned toward the spectator. Architectural background with a brown drapery at left and a glimpse of sky through an aperture at right. *Arched canvas: 50 x 39 inches*

Note: Maria (1737-1807), second daughter of the Hon. Sir Edward Walpole, K.B., married, firstly, in 1759, James, 2nd Earl Waldegrave, K.G., and secondly, in 1766, William Henry, 1st Duke of Gloucester and Edinburgh (1743-1805), third son of Frederick, Prince of Wales, by whom she had issue: William Frederick, 2nd Duke of Gloucester, Sophia Matilda, and Carolina Augusta Maria. As the marriage took place before the passing of the Royal Marriages Act, it was acknowledged by George III, but a reconciliation with his brother did not take place until 1776. The Duchess was the niece of Horace Walpole, who frequently refers to her extreme beauty.

Sophia Matilda, her daughter, was ranger of Greenwich Park; born in 1773; died unmarried in 1844.

Painted about 1776-7

Collection of H.R.H. William Henry, 1st Duke of Gloucester and Edinburgh

Collection of the Rev. B. Gibbons, 1891

Collection of John Gibbons, Esq., London, 1894

Collection of Edouard Guinle, Esq., Buenos Aires

From M. Knoedler & Co., Inc., New York, 1917

Royal Academy Exhibition, London, 1774

Guelph Exhibition, London, 1891, no. 96 (as *Maria, Countess Waldegrave and Daughter*)

Described in Sir Walter Armstrong, *Sir Joshua Reynolds, P.R.A.*, 1900, p. 208

Described in Graves & Cronin, *History of the Works of Sir Joshua Reynolds, P.R.A.*, 1899, vol. I, p. 364; vol. III, p. 1112; and vol. IV, p. 1320

[See illustration]

[NUMBER 14]

GEORGE ROMNEY

BRITISH: 1734-1802

15. *MRS BRADDYL.* Portrayed at full length, standing at the foot of steps leading to a terrace, leaning her right arm upon the stone post and holding a lyre; wearing a white satin gown embroidered in gold with light blue sash and, about her shoulders, a crimson scarf. Park landscape. 94 x 57 *inches*

Note: Jane Gale (d. 1819), daughter and heiress of Matthias Gale of Catsgill Hall, Cumberland; married January 29, 1776, her cousin Colonel Wilson Gale Braddyl, M.P., of Conishead Priory, the son of John Gale of Highead Castle, Cumberland, and assumed by Royal Warrant, 1776, the name and arms of Braddyl.

2.100 -

In *Lonsdale Magazine* (*v. infra*) the portrait was described as "the companion to the other [Colonel Braddyl] both of which are nearly as large as life. The attitude is extremely graceful; and there is a melancholy sweetness over the whole piece."

Mr W. Roberts, co-author of the standard book on Romney, writes in a letter dated September 25, 1916, which will be given to the purchaser: "I am very much obliged to you for allowing me to see Romney's whole-length portrait of Mrs Braddyl before it is shipped to America. I first saw it many years ago with Mr Humphry Ward when it was at Sir Henry Meysey-Thompson's (now Lord Knaresborough) house at Hamilton Place, Piccadilly. I remember it distinctly; it hung high up in a dark passage or hall, where it could only be seen indistinctly. What appeared to us to be 'restorations' was chiefly accumulations of dirt and dirty varnish. I have recently examined the picture, before and after the covering of dirt had been removed, and there were no restorations, such as might be inferred from my 'Catalogue Raisonné'. It is in excellent condition, and is one of the most attractive whole-length Romney's I have ever seen, and I congratulate you on possessing such a picture, which I am sure will speedily find a home amid congenial surroundings in America. Mrs Braddyl was one of the *grandes dames* of her time. You are of course familiar with the portrait of her by Sir Joshua—painted eight years after the Romney—now in the Wallace Collection. But I prefer that of her by Romney, where she was in all the magisterial splendour of her youth and dignified beauty."

Sittings May and June, 1780, and January, 1781.

Painted in 1780-81

From Graves & Co., London, 1877-8

Collection of Sir Henry Meysey-Thompson, Bart, afterwards Lord Knaresborough, Hamilton Place, Piccadilly, London, 1901

From M. Knoedler & Co., Inc., New York, 1917

Described in Lonsdale Magazine, June 30, 1822

Recorded in Lord Ronald Sutherland Gower, *Romney and Lawrence,* 1892, p. 89

Recorded in Sir Herbert Maxwell, *George Romney,* 1902, p. 171, no. 36

Recorded in George Paston, *George Romney,* 1903, p. 192

Described in Ward and Roberts, *Romney,* 1904, vol. II, p. 17 (2)

Described in Lord Ronald Sutherland Gower, *George Romney,* 1904, p. 112, no. 36

Recorded in A. B. Chamberlain, *George Romney,* 1910, pp. 29 and 119

[See illustration]

[NUMBER 15]

SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756-1823

16. *ROBERT COLT OF AULDHAME, M.P., AND HIS WIFE LADY GRACE.* A lady in white gown, seated, and three-quarter-length figure of a gentleman in bottle green cutaway coat, striped green and white waistcoat, and buff knee breeches, holding a telescope; the latter standing before a crimson drapery, his right hand resting on the back of his wife's chair. Landscape background. 59½ *x* 45 *inches*

3.500-

Note: See accompanying MS. letter signed by the artist, dated March 5, 1800, in which he writes: "These pictures were begun in June '90 . . . ."

Robert Colt of Auldhame, Haddingtonshire (1756-1797), married in 1778 Grace, daughter of the Rt. Hon. Robert Dundas, of Arniston, Lord President of the Court of Session.

Collection of Mrs Jane Colt, sr, Gartsherrie

Collection of Captain Colt

Raeburn Exhibition, National Galleries, Edinburgh, 1876, no. 163

Described in Wm. Raeburn Andrew (great-grandson of the artist), *Life of Sir Henry Raeburn, R.A.*, 1894, p. 111, no. 61

Described in Sir Walter Armstrong, *Sir Henry Raeburn,* 1901, p. 99

Described in James Greig, *Sir Henry Raeburn, R.A., His Life and Works,* 1911, p. 42

[See illustration]

[NUMBER 16]

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

17. *THE COUNTESS OF OXFORD AND HER DAUGHTER LADY JANE ELIZABETH HARLEY.* Depicting a nude child supported upon a pedestal and partly wrapped in a transparent drapery, leaning against her mother who appears at three-quarter length facing the observer, wearing a white gown with short sleeves, and a bandeau through her dark hair. Background with fluted column and drapery. 40 *x* 34 *inches*

Note: Jane Elizabeth, Countess of Oxford (1774-1824), daughter of the Rev. James Scott, vicar of Itchen, Hants; married March 3, 1794, Edward, 5th Earl of Oxford. She was one of the leading beauties of the time, and her name occurs in most of the 'Memoirs' of the period. Among her friends were Lord Byron and Joachim Murat, King of Naples.

The child was born March 9, 1796. She married Henry Bickersteth, afterwards Master of the Rolls, created Baron Langdale in 1836, died 1873.

The present portrait is a smaller version of the full-length portrait, formerly in the collection of Lord Harley, now in the Lord Burton collection at Rangemore Hall, Burton-on-Trent, exhibited at the Royal Academy in 1797. The above was executed for a member of the family.

Painted about 1798-9

Acquired from descendants of the sitter

Collection of Ascher Wertheimer, Esq., London, 1914

From M. Knoedler & Co., Inc., New York, 1917

Inaugural Exhibition, Cleveland Museum of Art, Cleveland, 1916, no. 9, p. 130

Described in McKay and Roberts, *John Hoppner, R.A.*, Supplement, 1914, p. 39

Subject (at full-length) engraved in mezzotint by W. Henderson, 1902

[See illustration]

[NUMBER 17]

[NUMBER 18]

WILLIAM ARMFIELD HOBDAY

BRITISH: 1771-1831

18. *MRS HARRINGTON AND CHILD.* Half-length figure of a young woman holding a child upon her knee, sitting on a marble bench before a park landscape with trees in autumn foliage and view of a lake in the distance. Dressed in white gown and white mob-cap trimmed with blue ribbons, the child in a white frock with brown sash. Signed at middle left WILLIAM ARMFIELD HOBDAY, *fecit,* and dated *Anno* 1803. *Pastel:* 31 *x* 42 *inches*

400-

Note: With a MS. certificate pasted on the back by Mr R. R. Meyer See, stating that "It is a genuine example of that rare master, and of fine quality and state. I wish it had been brought to my notice, before the beginning of the Exhibition [English Pastellists, 1911] and especially before the time my book on English Pastels was written: it would have been naturally included in both."

[See illustration]

PIERRE MARTIN BARAT

FRENCH: FL. 1775

19. *PORTRAIT OF A LADY.* Half-length seated figure, in apricot silk gown ornamented with pearls, a mazarine blue scarf over her left arm, which rests upon a cushion; her powdered coiffure dressed with plumes. She holds in her right hand a wreath of flowers. Signed at middle right P. BARAT, *Pinxit,* and dated 1775. *Pastel: 39 x 31 inches*

DUTCH SCHOOL

XVII CENTURY

20. *PORTRAIT OF A YOUNG MAN.* Three-quarter-length figure standing to half right looking at the observer, wearing a high-crowned black hat and black satin doublet and cape with lace-edged white lawn collar and cuffs, holding gloves in the right hand, the left hand carried at his hip.

44½ x 32 inches

Collection of Robert Hoe, New York, 1911

JAN HERMAN BAREND KOEKKOEK

DUTCH: B. 1840

21. *INCOMING FISHING FLEET.* A heavy sea beneath a stormy sky with several fishing boats battling the surf, with running figures on the shore, some embarking in dories. Signed at lower left JAN H. B. KOEKKOEK and dated '65. *Panel: 14 x 22 inches*

[NUMBER 22]

JOHN FREDERICK KENSETT, N.A.

AMERICAN: 1816-1872

22. *COAST SCENE WITH FIGURES.* A wide curving beach with a couple standing at the immediate left, other figures before a tent at the foot of a cliff of rocks; at the right, a wide aquamarine sea with sailing vessels in the distance. Signed at lower left with monogram J. F. K. and dated '69.

On canvas: 36½ *x* 60½ *inches*

[See illustration]

WILLIAM HOLBROOK BEARD, N.A.

AMERICAN: 1824-1900

23. *DEER.* Wooded scene with a family of four deer running through a carpet of fallen leaves and ferns with red soumak growing at the left. Signed at lower left WM. BEARD and dated 1890. 38½ x 55¼ *inches*
From the Goupil Gallery, New York

H. W. HANSEN

AMERICAN: XIX CENTURY

24. *STAGE COACH.* Desert landscape with a coach drawn by six horses under cover of a hill at left; a man on horseback galloping at the right looking back to take aim at pursuing Indians. Signed at lower right H. W. HANSEN.
36 x 49 *inches*

JAMES M. HART, N.A.

AMERICAN: 1828-1901

25. *LANDSCAPE WITH DEER AND CATTLE: PAIR PAINTINGS.* [A]. Sunrise over a misty lake, the water covered with pond lilies and bordered by bending trees; two deer wading startle a flight of ducks. [B]. View of an old mill bordering a cascading stream, with cows wading in the foreground. Signed at lower left JAMES M. HART and J. M. HART, respectively. 21½ x 31¼ *inches*

CHARLES ROBERT PATTERSON

AMERICAN: B. 1878

26. *AMERICAN SUGAR SHIP.* A square-rigged three-master with stay-sails set, sailing a rolling blue sea, another square-rigger appearing above the waves on the horizon at right. Signed at lower left C. R. PATTERSON.
42½ x 72½ *inches*
Exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia
Exhibited at the National Academy of Design, New York

[NUMBER 27]

JOAQUIN SOROLLA Y BASTIDA

SPANISH: 1863-1923

27. *SAILING BOATS, VALENCIA.* Valencian boats rigged with triangular sails racing in a rolling blue-green sea close to shore, with surf breaking on a beach in the foreground where figures appear, a woman in a pink blouse holding a child and a girl nearby with a white towel waiting for two nude boys wading through the undertow. Signed at lower right J. SOROLLA B.

2-700-

32½ x 40 *inches*

Collection of Edward Brandus, New York, 1911
From M. Knoedler & Co., Inc., New York

[See illustration]

[NUMBER 28]

DANIEL RIDGWAY KNIGHT

AMERICAN: 1839-1924

28. *HARVESTING.* Four Normandy peasant girls in a golden brown poppy-grown field, with haystacks in the distance enclosed by low trees; two figures in the foreground carrying sheaves of wheat, two others bending gathering stray stalks. Rose-tinted twilight sky. Signed at lower right RIDGWAY KNIGHT and dated *Paris* 1887. *33½ x 46½ inches*

—From the Goupil Galleries, New York

[See illustration]

DAVID ADOLF ARTZ

DUTCH: 1837-1890

29. *CHILDREN ON THE BEACH.* Depicting two little peasant girls in Dutch caps, sewing, and a boy, seated on a sand dune before a view of a wide sea with ships in the distance. Signed at lower right ARTZ. 23½ *x* 31¼ *inches*

CHARLES EDOUARD DELORT

FRENCH: 1841-1895

30. *TOWN SQUARE.* Side view of a Cathedral in a mist of rain, with figures emerging from the door; two young girls under a red umbrella cross the square, hailed by cavalry officers in scarlet and white uniforms watering their horses at a trough. Signed at lower right C. DELORT. 27¼ *x* 40 *inches*

ETIENNE ADOLPHE PIOT

FRENCH: 1850-1910

31. *THE FLOWER GIRL.* Portrait of a child in black dress, seen at three-quarter length facing the observer, holding a basket of pink flowers and a corsage of violets. Signed at lower right A. PIOT. 32 *x* 23 *inches*

ADRIEN MOREAU

FRENCH: 1843-1906

32. *CONGRATULATIONS.* A family reunion with youthful couples and children richly attired in seventeenth century costumes, gathered in an interior beside a table bearing refreshments; the grandmother sitting before the hearth giving a present to a small boy. Signed at lower left ADRIEN MOREAU.

24 *x* 32¼ *inches*

From the Goupil Gallery, New York

[NUMBER 33]

JUAN ANTONIO GONZALES

SPANISH: B. 1842

33. *TERRACE SCENE.* Ladies and gentlemen in Empire costumes gathered at the left conversing before a sculptured statue and balustrade enclosing a terrace; to the right two gentlemen in mauve and black costumes, fencing. Wooded background with a distant view at right of the low buildings of a city. Signed at lower left JUAN A. GONZALES and dated *Paris* 1880. 38 *x* 55 *inches*

[See illustration]

MAX VOLKHART

GERMAN: 1848-1924

34. *THE BAPTISM.* Gay figures gathered about a sculptured fountain in park gardens, a man in striped coat ducking a pet poodle, whose youthful owner stands at the side beneath a parasol. Signed at lower left MAX VOLKHART, *op.* 43. 35¾ *x* 26 *inches*

GEORGES JAKOBIDES

GERMAN: b. 1853

35. *THE GRANDMOTHER.* A fair-haired child in gray frock with pinafore and red socks, clutching fruit from a pewter plate, held by her smiling grandmother. Signed at upper left G. JAKOBIDES and dated '93.
38¾ *x* 29 *inches*

LOUIS SCHERNIER

BELGIAN: XIX CENTURY

36. *LE PAIN BENIT.* Interior of a cathedral with figures of peasants filling the pulpits, an old woman reaching for the bread held by a boy in scarlet cassock and lace alb. Signed at lower left LOUIS SCHERNIER, *Paris.*
35¾ *x* 28 *inches*

KARL WILHELM HUEBNER

GERMAN: 1814-1879

37. *THE COURTSHIP.* A youth in a stocking cap, smoking a pipe, standing behind a wall, a girl in scarlet skirt appearing in a doorway at the right; in the foreground, an old woman asleep over a bowl of potatoes. Signed at lower right KARL HUEBNER. 18 *x* 20½ *inches*

JOHN GEORGE BROWN, N.A.

AMERICAN: 1831-1913

38. *CHILD WITH DOG.* A little girl in blue plaid jacket and pink skirt standing in the rain, holding a poodle wrapped in a doll's coat, under the shelter of an umbrella. Signed at lower left J. G. BROWN and dated *N. Y.* 1868.
13¾ x 10¾ inches

HEINRICH HEGER

GERMAN: 1832-1888

39. *THE COURTROOM, CITY HALL: DANZIG.* Figures seated at the table in the light of casement windows with a halberdier on guard, a youth in Louis XIII costume standing at centre on the tiled floor before a burning hearth. Signed at lower right H. HEGER, *Muenchen.* *16¼ x 21 inches*
From Wimmer & Co., Munich

EMILE CHARLES LAMBINET

FRENCH: 1815-1878

40. *THE FARM.* Ducks swimming among the pond lilies by the reedy shore of a stream; on the farther bank, a woman with two cattle approaching a thatch-roofed farm building and sheltered hayrick. Signed at lower left EMILE LAMBINET and dated 1857. *Cradled panel: 15½ x 23½ inches*

[END OF FIRST SESSION]

$ 44,300-

[48] [49] [48]

AT CENTRE: NUMBERS 45-46-46-46-45

TOP ROW: NUMBER 44

SECOND SESSION

Friday, November 14, 1941, at 2 p. m.

CATALOGUE NUMBERS 41 TO 242 INCLUSIVE

TABLE AND DECORATIVE GLASSWARE

41. Twenty-Six Etched Glass Clarets
The bowl etched with bees and stalks of wheat; a few slightly varying in size. [Lot.]

42. Twenty-Four Gold-Decorated Green Glass Clarets
Pale green bowl encrusted with gold scrollings; clear swirled flaring base. [Lot.]

43. Eighteen Tiffany Favrile Glass Finger Bowls and Trays
Octofoil scalloped bowl and tray. [Lot.]

44. Ruby Glass Table Service
Comprising eighteen each of water goblets, champagnes, clarets, and finger bowls with trays. Ruby bowl with clear thumbspots and fluting; clear stem and base. [Lot.]

[See illustration of part]

45. Twenty-Two Stourbridge Finely Engraved Glass Water Goblets
The bowl etched and engraved with branches of flowers, foliage, and exotic birds; the base similarly decorated with foliage. [Lot.]

[See illustration of two]

46. French Intaglio-Cut Crystal Glass Table Service
Comprising twenty-four goblets, twenty-four champagnes, twenty-four clarets, twenty-four sherries, nineteen liqueurs, and twenty-four finger bowls with twenty trays. Cut with a design of cornflowers and stylized corn stalks. [Lot.]

[See illustration of part]

47. French Intaglio-Cut Crystal Glass Table Service
Matching the preceding. Comprising nineteen goblets, eighteen champagnes, eighteen clarets, twelve sherries, twelve liqueurs, twenty-three finger bowls with twenty trays, and four tumblers. Two imperfect. [Lot.]

48. Pair Orrefors Etched Glass Sweetmeat Jars with Covers
Finely etched with figures of dancing nymphs and trellised cartouches; bell-shaped cover with graduated finial. *Height* 14 *inches*

[See illustration]

49. Orrefors Finely Etched Glass Oval Fruit Bowl with Stand
Exquisitely etched with classical nude figures and branches of foliage; the rim with a beaded design. *Length* 15 *inches*

[See illustration]

50. Bohemian Etched Amber Glass Decanter and Three Goblets
Etched with maple leaves and oval medallions of animals and birds, in a forest background. [Lot.] *Height of decanter* 13 *inches*

51. Bohemian Etched Amber Glass Two-Handled Cup and Four Vases
Etched with castles and animals, beneath leafy bowers, and fan-shaped cartouches. [Lot.] *Height of cup* 10½ *inches*

52. Pair Rhenish Enameled Green Glass Mammoth Armorial Goblets
Large goblet enameled in bright colors with flowers, plumes, and an armorial escutcheon; turned tapering stem and flaring base. *Height* 14 *inches*

Illustration of numbers 48 *and* 49 *appears facing page* 35.

[NUMBER 53]

53. SANDWICH-TYPE GLASS TABLE SERVICE WITH GARNITURE
Comprising twelve water goblets, eight sherries, two celery glasses, two oval and two round compote dishes with covers, and an oval platter. Decorated with frosted bands molded with figures of deer and bison sporting before a log cabin; kneeling Indians form the finials for the covered compote dishes. [Lot.]

[See illustration of part]

MINTON, COPELAND SPODE, ROYAL WORCESTER DRESDEN AND OTHER TABLE PORCELAINS AND CHINA

54. Eighteen Royal Worcester Hand-Painted Porcelain Game Plates
Painted with views of game birds and animals in their natural habitats; gold rim band. [Lot.] *Diameter 9 inches*

55. Twelve Dresden Hand-Painted and Decorated Porcelain Service Plates
The centre with an oval cartouche hand-painted with pairs of lovers; pierced trellis border of gold and blue forget-me-nots with alternating cartouches of trailing vines; scalloped rim. *Diameter 10 inches*

56. Minton White and Gold Porcelain Dinner Service
Comprising twelve dinner plates, twelve dessert plates, twelve soup plates, twelve bread and butter plates, twelve compote plates, twenty boullion cups and fifteen saucers; one cup and saucer repaired. White porcelain with handsomely tooled border of gold rocaille scrollings. [Lot.]
From Davis Collamore & Co., Ltd., New York

[See illustration of part on page 40]

57. Minton White and Gold Porcelain Dinner Service
Twelve each of dinner, dessert, soup, bread and butter, and compote plates. Design of the preceding. One soup plate chipped. [Lot.]
From Davis Collamore & Co., Ltd., New York

58. Minton White and Gold Porcelain Dinner Service
Comprising twelve dinner plates, twelve dessert plates, and twelve bread and butter plates. Design of the preceding. [Lot.]
From Davis Collamore & Co., Ltd., New York

59. Minton White and Gold Porcelain Dinner Service
Comprising twelve dinner plates, twelve dessert plates, and eleven bread and butter plates, one repaired. Design of the preceding. [Lot.]
From Davis Collamore & Co., Ltd., New York

60. Minton White and Gold Porcelain Service
Comprising twenty dinner plates and twenty-five dessert plates. Two chipped, one repaired. Design of the preceding. [Lot.]
From Davis Collamore & Co., Ltd., New York

61. Twelve Fine Minton Cream and Gold Porcelain Demitasse Cups and Saucers with Pâte sur Pâte Decoration
Decorated with encrusted gold scrollings, interspersed with baskets of blossoms and fruit, and circular blue and white *pâte sur pâte* medallions of female heads in profile, signed A. Birks. Two cups repaired.
From Davis Collamore & Co., Ltd., New York

[See illustration of two on page 40]

62. Twelve Fine Minton White and Gold Porcelain Service Plates with Pâte sur Pâte Decoration
White porcelain encrusted with border of gilded rocaille scrolling and three *pâte sur pâte* classical cartouches of *putti* and maidens, signed A. Birks.
Diameter 10¼ *inches*
From Davis Collamore & Co., Ltd., New York

[See illustration of one on page 40]

63. Twelve Fine Minton White and Gold Porcelain Service Plates with Pâte sur Pâte Decoration
Similar to the preceding.
From Davis Collamore & Co., Ltd., New York

[64] [64] [66]

AT CENTRE: NUMBERS 62-56-56

TOP ROW: NUMBERS 56-61-61-56

64. COPELAND SPODE AND DAVENPORT GRAY AND GOLD PORCELAIN DINNER SERVICE

Comprising twelve dinner plates, fifteen dessert plates, fourteen bread and butter plates, eighteen soup plates, three oblong dishes, two sauce tureens with fixed stands, two oblong platters, and a two-handled compotier. Circular medallion in centre; the gray border intertwined with gold tracery of vines and foliage; molded rim. Some repairs. [Lot.]

[See illustration of two plates]

65. Copeland Spode and Davenport Gray and Gold Porcelain Dinner Service

Matching the preceding. Comprising seventeen dinner plates, eighteen entrée plates, six soup plates, six compote plates, five large coffee cups and saucers, three small teacups and saucers, three oblong dishes, sauce tureen with fixed stand, and two-handled compotier. [Lot.]

66. Twelve Minton Turquoise Blue and White Decorated Porcelain Service Plates

White centre, the turquoise blue border decorated in slip with white anthemion palmettes; molded gold rim band. *Diameter* 10 *inches*

From Davis Collamore & Co., Ltd., New York

[See illustration of one]

67. Fifteen Louis Philippe 'Sèvres' Decorated Porcelain Dinner Plates

Centre with a gold stellate medallion; the border with animals and birds sporting, amid twisting vines and foliage, and three oval and three diamond-shaped medallions containing the royal monogram. *Diameter* 9¾ *inches*

68. Set of Twelve Bavarian Hand-Painted and Decorated Porcelain Opera Plates

The centre painted with scenes from Lohengrin, Tristram and Isolde, and Die Götterdämmerung; the red and gold border reserved with four circular medallions containing portrait busts of Wagnerian characters.

Diameter 9½ *inches*

69. Twelve Satsuma Decorated Porcelain Month Plates

Centre decorated with figures and landscape scenes symbolizing the Months; border of peony and lotus blossoms in bright colors. *Diameter* 10¾ *inches*

From S. & G. Gump Co., San Francisco, Cal.

70. Twelve Louis Philippe 'Sèvres' Hand-Painted and Decorated Porcelain Dessert Plates

The centre hand-painted with pairs of lovers in a landscape setting; the rose-pink border with three floral cartouches banded with gold rocaille scrollings. Signed Debrie. Some chips. *Diameter* 9½ *inches*

From Ovington Bros., New York

71. Twelve Louis Philippe 'Sèvres' Hand-Painted and Decorated Porcelain Dessert Plates
Similar to the preceding.
From Ovington Bros., New York

72. Copeland Spode White and Gold Decorated Porcelain Armorial Dinner Service *Oriental Lowestoft Style*
Comprising twelve dinner plates, twelve dessert plates, twelve bread and butter plates, three covered vegetable dishes, two circular platters, and a soup tureen with stand. The centre decorated with the James crest bearing the motto *J'aime à jamais,* the border with gold scrollings. [Lot.]

[See illustration of part]

73. Copeland Spode White and Gold Decorated Porcelain Armorial Dinner Service *Oriental Lowestoft Style*
Matching the preceding. Comprising twelve each of dinner plates, dessert plates, and bread and butter plates. [Lot.]

74. Copeland Spode White and Gold Decorated Porcelain Armorial Dinner Service *Oriental Lowestoft Style*
Matching the preceding. Comprising twelve each of dinner plates, dessert plates, and bread and butter plates. [Lot.]

75. Twelve Copeland Spode Cream and Gold Decorated Porcelain Service Plates
Centre with gold hexafoil medallion; the border of gold garlands and pendants and six apple green cartouches; molded gold rim. *Diameter* 10½ *inches*

[See illustration of one]

76. Twelve Copeland Spode Cream and Gold Decorated Porcelain Service Plates
Similar to the preceding.

[77] [78] [77]

TOP ROW: NUMBERS 72-75-72

77. TWELVE HAND-PAINTED AND DECORATED 'CLIPPER SHIP' PLATES

Withdrawn

Oriental Lowestoft Style

The centre hand-painted with American sailing vessels on the high seas; cobalt blue rim band decorated with gold stars; titles on the back. Signed Mannel.

Diameter 10¾ *inches*

[See illustration of two]

78. EIGHTEEN ROYAL CROWN DERBY HAND-PAINTED AND DECORATED PORCELAIN FISH PLATES

Hand-painted with swimming fish amid encrusted gold reeds and other water plants; gold rim band. *Diameter* 9¼ *inches*

From Tiffany & Co., New York

[See illustration of one]

79. Eleven Dresden Hand-Painted and Decorated Porcelain Dessert Plates
White centre painted with nosegays of flowers; border of pierced branches of flowers in bright colors, alternating with gilded trellis cartouches. One repaired. *Diameter 9½ inches*

From Ovington Bros., New York

80. Twelve Wedgwood Blue and White Decorated China 'Amherst College' Service Plates
Decorated in blue with views of campus buildings and landmarks; white border embossed with star and shell motives. *Diameter 10¾ inches*

JAPANESE AND INDIAN IVORY CARVINGS

81. Three Japanese Carved Ivory Netsuke
Hen and chickens; three men clambering about a huge whelk shell; and a thunder god with two acolytes. All signed. [Lot.]

82. Four Japanese Carved Ivory Netsuke
Squatting courtier with fan, the head removable; woman rolling cloth, with a child on her back; demon yawning; and a magician conjuring up a monster. All signed. [Lot.]

83. Three Small Japanese Carved Ivory Groups
Two men fighting with swords; genie with a cabinet slung at his back; and a family of carpenters at work. Two signed. [Lot.] *Heights 2¼ and 3 inches*

84. Two Japanese Ivory and Bronze Dragons, with Rock Crystal Spheres
Finely modeled coiled dragon, each supporting a small clear crystal ball. One signed. *Heights 3½ and 3¾ inches*

85. Three Japanese Carved Ivory Statuettes
Geishas in voluminous brocaded kimonos: one dancing, one holding a bowl and squatting at the *cha-no-yu*, and a group of two with fans, one standing, one kneeling. [Lot.] *Heights 4½ and 6 inches*

86. Two Japanese Carved Ivory Groups
Cat pouncing on a butterfly; and a half-opened abalone shell, in which is beautifully carved and undercut a scene with a house and a spreading tree, and men working on the shore in tiny boats, signed. *Lengths 5½ and 6 inches*

87. Three Japanese Carved Ivory Groups
Acrobatic group of a sage and three genii; band of musical monkeys on a plantain-leaf boat; and a mob in a street brawl. [Lot.]
Heights 6¼, 2½, and 2¾ inches

88. Japanese Carved Ivory Group
Grinning ryot holding up a bag of comfits before a kneeling child, who reaches up for them. Signed. *Height 5¾ inches*

89. Japanese Carved Ivory Statuette
Geisha in voluminous kimono seated with her arm gracefully extended upon a bamboo bench, a writer's box beside her. Has stand. *Height 6¾ inches*

90. Japanese Carved Ivory Animal Group
Male and female goats, the latter recumbent and munching a stem of foliage; round base, signed. Has stand. *Height 7¾ inches*
From John O. Dentz, Pasadena, Cal.

91. Japanese Carved and 'Jeweled' Ivory Tusk
Carved in bold relief with a multitude of monkeys making tea, admiring scrolls, playing music and *go*, and otherwise disporting themselves; minutely jeweled in mother of pearl and colored enamels. *Height 6¾ inches*

92. Two Japanese Carved Ivory Statuettes of Warriors
Daimio in full armor mounted upon a prancing charger, base cracked; and a soldier with numerous arrows piercing his armor and strewn about, his helmet at his feet. *Heights 9½ and 8½ inches*

[See illustration of one on the following page]

[97] [98] [99]

AT CENTRE: NUMBERS 95 AND 96

TOP ROW: NUMBERS 92-93-94

93. JAPANESE CARVED IVORY GROUP

160-

A pilgrim with one hand shading his eyes, gazing into the distance, perched upon a camel from whose saddle is slung a rope and a basket of implements. Signed. *Height* 10½ *inches*

[See illustration]

94. Japanese Carved Ivory Statuette
Ryot straining under the weight of a heavy basket slung over his right shoulder. Signed. *Height* 5¾ *inches*
From G. T. Marsh & Co., San Francisco, Cal.

[See illustration]

95. Japanese Carved Ivory Boat Group of the Seven Deities, by Soshu
The Seven Deities of Good Fortune, with their attributes, riding in a boat with winged dragon-head prow and seashell supports. Signed. On teakwood base. *Length* 13 *inches*

[See illustration]

96. Japanese Carved Ivory Fishing Boat
A boat with masts, oar, and creel, and a fisherman gazing at two fish caught in a net suspended from two crossed bamboo poles; riding on foaming waves. Has stand. *Length* 14 *inches*

[See illustration]

97. Japanese Carved Ivory Statuette
Standing figure of a ryot wearing rolled trousers and short-sleeved tunic, peering at a duck's egg; a basket of eggs is slung from one shoulder, and a few are strewn upon the round base. Small imperfections. *Height* 14¾ *inches*

[See illustration]

98. Japanese Carved Ivory Statuette of Kwannon
Standing figure wearing voluminous garments, with hood and loose scarf, and elaborate Buddhistic headdress, carrying an open lotus blossom and the Vase of Healing; on lotus throne. Signed. *Height* 17½ *inches*

[See illustration]

99. Japanese Carved Ivory Statuette
Geisha in richly brocaded kimono and *obi*, holding a tasseled fan and a bird cage; at her feet, a shrub of asters. Signed. *Height* 14 *inches*
From G. T. Marsh & Co., San Francisco, Cal.

[See illustration]

[NUMBER 100] [NUMBER 101]

100. INDIAN FINELY CARVED IVORY ELEPHANT GROUP
Depicting one of the Mughal Emperors with a trumpet-bearer behind him, seated in a twin-domed howdah upon the back of a state elephant hung with embroidered trappings and tassels, the mahout holding the ruler's hookah. On gadrooned oblong base with four small elephant supports. *Height* 20½ *inches*

[See illustration]

101. INDIAN CARVED IVORY MODEL OF THE TAJ MAHAL
Finely carved architectural model, upon a terrace with the four corner minarets. With vitrine. *Height* 9½ *inches*

[See illustration]

102. JAPANESE FINELY CARVED IVORY TUSK VASE
Cylindrical vase carved with children playing in a field, a lady with a perambulator, another playing a *samisen,* and a ryot walking from a 'post' box, beneath undercut pine and bay trees; cover with wave scroll, peony and chrysanthemum-ball finial; on four foaming wave crest supports. Signed. Has stand.
Height 13 *inches*

103. THREE JAPANESE CARVED IVORY ORNAMENTS
Knife in scabbard carved with innumerable figures of priests; tusk group of rodents and fish; and another with five loose hanging fish. [Lot.]
Lengths 11½, 7½, *and* 6½ *inches*

104. JAPANESE CARVED IVORY GROUP
A fisherman in clogs and short-skirted garment, struggling to hold two cormorants, one at his back pulling at the kerchief on his head. Signed.
Height 12¾ *inches*

105. JAPANESE CARVED IVORY TUSK
Full-size elephant tusk beautifully carved with a recessed cartouche in which are three goldfish swimming. Signed. *Curved length* 44 *inches*

106. JAPANESE CARVED IVORY STATUETTE
Tall figure of a lady in sandals and brocaded kimono, carrying a closed umbrella and, upon her shoulders, two implements rolled in a bamboo mat upon a basket. Signed. *Height* 14½ *inches*

107. LOT OF JAPANESE CARVED IVORY ORNAMENTS
Oval toilet box carved with masks; *inro* superbly carved with tigers in a bamboo grove, with *Fu*-lion-and-cub *netsuke;* and a string of eighteen specimen *ojime,* mostly in ivory. [Lot.]

CHINESE PORCELAINS AND POTTERY

108. BLUE AND WHITE 'HAWTHORN' GINGER JAR *K'ang-hsi*
Decorated with small clusters of plum blossoms in a cobalt ground representing the thawing ice of Spring, reserved with three quatrefoil panels of *Fu* lions in landscape; cap cover. Has stand. *Height* 10 *inches*
Collection of Robert Hoe, New York, 1911

110. TING YAO TWO-HANDLED CHRYSANTHEMUM VASE *Sung*
Ovoid body with two molded loop handles hung with mock rings; incised beneath a creamy white glaze with scrolling foliage, rosettes, and a collar of plantain leaves. Neck and foot repaired. *Height* 12½ *inches*

111. TURQUOISE BLUE-GLAZED POTTERY DRAGON KORO *Ming*
Two-handled bowl with three ogre-head feet, modeled in bold relief with dragons flanking a peony behind which are priestly figures, the reverse with a huge lotus; the glaze partly exposing the brown paste. Has cover.
Height 11½ *inches*

112. PAIR BLUE AND WHITE 'HAWTHORN' GINGER JARS *K'ang-hsi*
Ovoid jar reserved in white with ascending and descending branches of prunus blossoms in a blue ground hatched to represent the thawing ice in Spring; cylindrical covers apparently of later date. Have stands. *Height* 10 *inches*
Collection of Robert Hoe, New York, 1911

[See illustration on page 71]

113. FLAMBÉ OVOID JAR *Ch'ien-lung*
Coated with a crimson glaze, with light purplish blue transmutation splashes.
Height 13½ *inches*

114. PAIR MAZARINE BLUE POTICHES WITH GILDED DECORATION
Yung Chêng
Of baluster form, coated with a dark blue glaze etched in gilding with two large panels of fruit, flowers, and butterflies, within butterfly-wing borders, somewhat obliterated with age. Have covers and stands. *Height* 13½ *inches*

115. FLAMBÉ BOTTLE-FORM VASE *Ch'ien-lung*
Globular body with tall chimney neck; lustrous bean red glaze streaked purplish blue below the lip. Neck and foot repaired. Has stand. *Height* 14 *inches*

116. Ting Yao Bottle-Form Dragon Vase *Yüan*
Ovoglobular body lightly molded with dragons beneath a bone white glaze, the flaring neck encircled by a molded serpentine attenuated dragon. Rim chips.
Height 13 *inches*

117. Two Gold-Decorated Powder Blue Bottle-Form Vases
Ch'ien-lung
Globular body etched in gilding with five-clawed dragons pursuing the jewel amid clouds and flames, the neck with bats amid clouds; one with deeper glaze. Six-character mark of the reign. *Heights* 14½ *and* 15 *inches*

118. Flambé Pyriform Bottle *Ch'ien-lung*
Tall-necked bottle invested with a mottled red glaze, streaked blue and white below the lip. Six-character mark incised underfoot. Has stand.
Height 14¼ *inches*
Collection of Robert Hoe, New York, 1911

119. Pair Famille Rose 'Oriental Lowestoft' Covered Vases
Ch'ien-lung
Tall-necked lobed and flattened pyriform vase, glazed a brilliant turquoise, the cover with *Fu*-lion finial; enameled in gay colors with two oval reserves of ladies and children, the neck with flowering and fruiting vines modeled in relief. Minor repairs. *Height* 14½ *inches*

120. Pair Gold-Decorated Mazarine Blue Ovoid Vases *Ch'ien-lung*
Etched in gilding, abraded with age, with figure of a sage and attendant acolytes, or animals, respectively, in landscape. One has age crack.
Heights 15½ *and* 16 *inches*

121. Pair Famille Rose 'Oriental Lowestoft'
Hexagonal Vases with Covers *Ch'ien-lung*
Beautifully painted in the *famille rose* enamels within gilded borders, with panels of Chinese domestic scenes, the neck alternately with birds perched on flowering branches and figures of European traders in landscape, the cover with six landscape cartouches in *rouge de fer;* gilded *Fu* lion finials. *Height* 23 *inches*
Collection of Robert Hoe, New York, 1911

122. MAZARINE BLUE BOTTLE-FORM VASE *Late Ming*
Oblate body sloping to the wide chimney neck, invested with a splashy purplish blue glaze flowing toward the foot. *Height* 16½ *inches*
From Yamanaka & Co., Inc., New York

124. PAIR GOLD-DECORATED MAZARINE BLUE TEMPLE JARS WITH COVERS *Ch'ien-lung*
Etched in gilding with a collar of floral lappets around the shoulder hung with pendants, above Shou medallions and lotus scrolls. Have stands.
Height 16 *inches*

125. PAIR RETICULATED FAMILLE ROSE HEXAGONAL LANTERNS WITH STANDS
The panels pierced with gilded diapers reserved with genre medallions and bordered with *millefleurs;* on hexagonal stands fitted for electricity.
Height 16½ *inches*

126. FLAMBÉ PYRIFORM VASE *Ch'ien-lung*
Well-potted pear-shaped vase with flaring lip, coated with a rich red glaze with vertically streaked effect. Has stand. *Height* 16½ *inches*
Collection of Robert Hoe, New York, 1911

127. PAIR FAMILLE ROSE HEXAGONAL VASES WITH COVERS *Chia Ch'ing*
Decorated in the late *famille rose* enamels with six panels of ladies and children in pavilions, the necks and cover with oval landscape reserves in *rouge de fer,* in a robin's egg blue 'shagreen' ground. *Height* 16 *inches*
Collection of Robert Hoe, New York, 1911

128. FIVE-COLOR JAR, MOUNTED IN BRONZE DORÉ *Wan Li*
Wide-mouthed jar decorated in the *wu ts'ai* colors with tall fruiting branches springing from rockery. *Bronze doré* rim and base mounts. *Height* 16 *inches*

129. GLAZED TERRA COTTA MORTUARY STATUETTE *T'ang*
Standing figure of an official with loose-sleeved robes and clasped hands; in light buff paste with iridescent greenish yellow glaze and traces of red pigment. Neck repaired. Has stand. *Height* 17½ *inches*

[NUMBER 130]

130. IMPORTANT TERRA COTTA STATUETTE OF A CHARGER, WITH ORIGINAL BRONZE REIN AND STIRRUPS *Wei*

Standing figure with head lowered towards the left foreleg; in dark gray terra cotta, the saddle trappings and formalized mane showing traces of red polychromy; furnished with a bridle chain in gilded bronze hung with tiny ornaments, and bronze ceremonial stirrups. Repaired. Has stand. *Height* 18 *inches*

Excavated at Honan

From Yamanaka & Co., Inc., New York

[See illustration]

131. Blue and White Pilgrim Bottle *Ch'ien-lung*
Drum-shaped body with onion-bulb mouth and two sceptre loop handles; painted in underglaze cobalt with conventional lotus blossoms. Seal mark underfoot. *Height* 20 *inches*
Collection of Robert Hoe, New York, 1911

132. Flambé Baluster Vase, Mounted in Silver *Ch'ien-lung*
Slender vase clothed in a mottled blood red glaze, lightly pitted. With *repoussé* silver rim and base mounts. *Height* 18½ *inches*
Collection of Robert Hoe, New York, 1911

133. Pair Famille Verte Covered Jars, Mounted in Bronze Doré *Ch'ing*
Potiche decorated in the *famille verte* colors in a black ground with figures of Immortals appearing to ladies on a terrace; *bronze doré* rococo mounts. *Height* 20 *inches*
Collection of Robert Hoe, New York, 1911

CHINESE SEMI-PRECIOUS MINERAL CARVINGS LACQUER AND FURNITURE

134. Carved Fei-Ts'ui Jade Statuette of a Toad
Archaistic crouching figure with bulbous eyes, beautifully streaked with emerald. Has carved stand. *Length* 2½ *inches*

135. Carved Ivory Puzzle Ball
Composed of a series of numerous concentric spheres with various reticulated diapers, the outermost elaborately carved with birds and dragons amid undercut branches of flowers. Has carved stand. *Diameter* 4¾ *inches*

136. White Jade Necklace with Carved Pendant *Ch'ien-lung*
Beads strung at intervals on purple silk cord, with carved gourd pendant.

137. Carved Mutton-Fat Jade Statuette of a Fu Lion *K'ang-hsi*
Ferocious guardian figure, snarling with open jaws. Has stand. *Length* 4 *inches*

138. Pair Carved Spinach Jade Bird Statuettes
Quaint archaistic perched figures of doves. Have stands. *Length* 4¼ *inches*

139. CARVED WHITE JADE BOX IN THE FORM OF A HARE (MAO) *K'ang-hsi*
Crouching figure with cabochon eyes inset with rubies, in white jade with faint brownish mottlings. *Length 4½ inches*

140. CARVED FEI-TS'UI JADE LONGEVITY VASE *K'ang-hsi*
Hollow trunk encircled by undercut branches of pine and bamboo, peonies, and plum blossoms, amid which are a crane and deer of Longevity; with striations of brilliant emerald color. Has stand. *Height 5½ inches*

141. TWO CARVED WHITE JADE ORNAMENTS
Paper knife in the form of a dagger; and a miniature sceptre carved with land dragons. [Lot.] *Lengths 12½ and 5½ inches*

142. CRYSTAL BALL OF IMPORTANT SIZE, ON CARVED IVORY STAND
Large sphere, on ivory base carved with gnarled branches, and teakwood stand. *Diameter 5½ inches*

143. CARVED LOTUS-FORM RHINOCEROS HORN *Ch'ien-lung*
Large bell-form leaf supported on pierced and intertwined stems. *Height 8 inches*

144. PAIR FINELY CARVED FEI-TS'UI JADE BRONZE-FORM VASES WITH COVERS *Ch'ien-lung*
Vase and domed cover of oval section with lotus finial and two elephant-head loose ring handles springing from the incurvate neck. Exquisitely carved in low relief with picturesquely carved mountain landscapes with lakes and groves and figures of pilgrims. With carved ivory stands. *Height 9¼ inches*

[See illustration]

145. CARVED MUTTON-FAT JADE LONGEVITY GROUP, ON TINTED IVORY STAND *Ch'ien-lung*
Standing maiden with fluttering draperies, holding a branch of *ling chih* and attended by a spotted deer; on ivory stand carved with flowers and rockery and a coiled snake and partly tinted green. Has stand. *Height 9¾ inches*

[See illustration]

Illustration of numbers 144 and 145 appears on the following page.

[148] [147] [148]

TOP ROW: NUMBERS 144-145-146-144

146. CARVED CORAL STATUETTE OF A MEI JÊN *Ch'ien-lung*
Swaying figure of a flower maiden holding a large peony branch, before a pierced rock; in deep pink coral with brilliant patina. Has carved stand.
Height 6¾ *inches*

[See illustration]

147. CARVED SPINACH JADE BUTTERFLY BOWL
Oval bowl with flat rim bossed with rosettes, the ends with two butterflies hung with loose ring handles; upon the exterior are carved in low relief other butterflies. In superbly polished spinach jade with mossy markings. Six-character mark of Ch'ien-lung underfoot. Has stand. *Length* 12¾ *inches*
From S. & G. Gump Co., San Francisco, Cal.

[See illustration]

148. PAIR GREEN JADE BOWLS WITH GREEN AND WHITE JADE FLOWERING PLANTS
Round bowl in speckled green jade, containing three stems of white jade freesias with spinach jade leaves. Four-character mark of Ch'ien-lung underfoot. Have stands. *Height about 8½ inches*

[See illustration]

149. BRONZE LIBATION VESSEL *Han*
Shallow cylindrical bowl with high flaring hollow stem, the sides of the bowl modeled with bosses alternating with fret ornaments, the stem with four down-pointed *t'ao t'ieh* lappets. *Height 6½ inches*

150. CARVED FEI-TS'UI JADE STATUETTE OF A FLOWER MAIDEN *Ch'ien-lung*
Standing robed figure holding up a hanging vase of peonies, attended by a phoenix with a stem of *ling chih* fungus in its beak. Has stand.
Height 7½ inches

151. CARVED CORAL BIRD STATUETTE
Crested pheasant with long tail, perched on a teakwood branch.
Total height 8½ inches

152. CARVED WHITE JADE LOTUS DISH *Yung Chêng*
Elongated upcurled lotus leaf resting upon undercut entwining stems. Has carved stand. *Length 10 inches*

153. CARVED LAPIS LAZULI KUEI *Chou*
Broad flat lanceolate blade, the *tang* pierced with a small orifice; rudely engraved with a band of trellis pattern, beneath which is a running inscription. Repaired.
Length 15¼ inches

154. PAIR IMPERIAL CARVED SPINACH JADE BEAKERS *Ch'ien-lung*
Flaring cylindrical beaker with central knop crisply carved with five-clawed dragons pursuing the jewel amid clouds; with median, rim, and base collars of plantain leaves, lappets, and scrolling vines. In softly polished sage green jade. Four-character hall mark underfoot. Has stand. *Height 11⅞ inches*
From S. & G. Gump Co., San Francisco, Cal.

[See illustration on the following page]

[154] [155] [154]

155. Carved Spinach Jade Bowl of the Pa Chi Hsiang *K'ang-hsi*
Round bowl with heavy rim, the exterior beautifully carved in crisp relief with the Eight Buddhist Emblems (*pa chi hsiang*) amid clouds; in heavily veined dark green jade with black markings. Has stand. *Diameter* 8⅞ *inches*
From the Pena collection
From S. & G. Gump Co., San Francisco, Cal.

[See illustration]

156. Carved Jasper Bronze-Form Vase and Cover *K'ang-hsi*
Flattened vase of oval section with domed cover surmounted by a coiled dragon, the incurvate neck enclosed by dragon heads; in beautifully colored and veined striped jasper or marble. *Height* 14½ *inches*

157. Carved and Polychromed Ivory Statuette of a Flower Maiden
Standing loosely robed figure with high topknot, holding a branch of pink peonies. Has stand. *Height* 12 *inches*

[NUMBER 158]

158. IMPERIAL CARVED SPINACH JADE TABLE SCREEN, WITH A POEM OF CH'IEN-LUNG, IN TEAKWOOD AND IVORY STAND

Consisting of an oblong panel of translucent dark green jade of even hue, beautifully carved with a phoenix and peacock with smaller birds fluttering around, upon an escarpment of rockery with flowering stems of peonies and overhanging branches of pines; on the reverse is engraved an Imperial poem. In teakwood stand divided by fret carving into numerous small panels appliqué with charming ivory carvings of the Hundred Antiques (*po ku*), the ends with pendants of twin fishes. Has vitrine. *Height* 22⅝ *inches; width* 19⅝ *inches*

Note: The poem on reverse of screen is a lyric composed by the Emperor Ch'ien-lung during a visit to the Sung mountain, in admiration of the peak Hua Yih. A translation of this, made by a Chinese scholar, will be given to the purchaser.

From S. E. G. Gump Co., San Francisco, Cal.

[See illustration]

[160] [159] [160]

159. FINELY CARVED SPINACH JADE PAGODA-FORM INCENSE BURNER WITH COVER

Octagonal bowl with two upright scrolled lugs and two ogre-head loose ring handles, on four ogre-mask stump feet; the body is carved with panels of angular dragon fret. The cover is in the form of a tall pagoda in two parts, with reticulated trellised sides, and fluted roofs hung with bells at the angles. Executed in spinach jade of uniform hue, with soft polish. Has carved stand.

Height 16½ *inches*

From S. & G. Gump Co., San Francisco, Cal.

[See illustration]

160. Pair Carved Green Jade Temple Vases with Covers
Wide-mouthed potiche with lotiform pagoda cover, crisply carved with mandarin ducks and other waterfowl about a pool with lotus plants and reeds, a V-shaped flight of swallows hovering overhead. Four-character seal mark of Ch'ien-lung underfoot. Have stands. *Height 12 inches*
From S. & G. Gump Co., San Francisco, Cal.

[See illustration]

161. Sculptured Marble Buddhist Trinity *Sung*
Buddha seated cross-legged upon a throne with a halo behind his head, upon a rounded canopy and flanked by two standing Bodhisattvas; brownish yellow patina. Has stand. *Height 11 inches*

162. Carved Fluorite Twin Lotus Bowl
In the form of two conjoined bowls formed of upcurled lotus leaves on a tangle of undercut branches. *Length 11¼ inches*

163. Black-Lacquered Chess Box Inlaid with Ivory *Ch'ien-lung*
Reserved with a mountain landscape with temples and a lotus pond, and groups of officials strolling on a pavilion terrace, the sides with flowers and fruit.
Length 13¼ inches

164. Pair Peking Blue Glass Jardinieres with Semi-Precious Mineral Plants
Oblong jardiniere in sky blue glass painted with red and black lotus, filled with a gnarled plum tree with rose quartz and coral blossoms and jade foliage.
Height about 14 inches

165. Pair Semi-Precious Mineral Tableaux
Each depicting a soapstone figure of a maiden attended by an acolyte in white jade amid flowering shrubs within a *treillage* of gourd vines with carved wood gourds; on burl wood stand. Have vitrines. *Height about 16 inches*

166. Carved Teakwood and Embroidered Silk Screen *Ch'ien-lung*
Frame *ajouré* and elaborately carved with floral motives, on *Fu* dog supports; enclosing a white silk panel beautifully embroidered in pastel colors with exotic birds amid flowering shrubs and pine branches. *Height 6 feet; width 45 inches*

167. ANTIQUE CARVED RED AND GOLD LACQUER SHRINE, ON BLACK AND GOLD LACQUER ALTAR TABLE

Shrine of the eighteenth century, with a Kuan Yin upon a flower-carved crescent throne flanked by acolytes with banderoles, mounted on a plinth with *ajouré* gilded floral carving and a species of *pai lou* hung with baskets. On antique black and gold altar table carved with panels of the four Flowers of the Seasons, the ends with *kylin* pendants, on reeded and sharply scrolled supports.

Total height 5 *feet* 7 *inches; length of table* 6 *feet* 2 *inches*

168. FINE KO'SSU SILK TAPESTRY PANEL *Ch'ien-lung*

Closely woven with an allover pattern of peonies and chrysanthemums with scrolling foliage centring a panel and medallion, in soft colors in a blue ground.

Length 55 *inches; width* 39 *inches*

169. TWO JAPANESE SILK AND GOLD BROCADE PRIEST ROBES

XVII-XVIII Century

One in fawn with a close floral and roundel diaper; the other in mauve diapered with interlaced circles. Pieced according to the Buddhist canon.

Length 6 *feet* 4 *inches; width* 44 *inches*

170. PAIR SOOCHOW JADE JARDINIERES, WITH SEMI-PRECIOUS MINERAL PLANTS

Small oblong tub in light green 'soft' jade, with a flowering plant in rose quartz, carnelian, and jade. *Height about* 11 *inches*

CHINESE CLOISONNE ENAMELS

171. PAIR CLOISONNÉ ENAMEL PRICKET CANDLESTICKS *Ch'ien-lung*

Cylindrical shaft with deep grease tray and high knopped bell foot; decoration of Buddhist emblems, floral scrollings, and collars of lappets, in colors in a turquoise ground. *Height* 14½ *inches*

Collection of Robert Hoe, New York, 1911

172. PAIR CLOISONNÉ ENAMEL OVIFORM VASES *K'ang-hsi*

High-necked slender vase with allover decoration of lotus scrollings in colors in a turquoise blue ground. *Height* 16½ *inches*

[174] [173] [175]

173. CLOISONNÉ ENAMEL SACRIFICIAL TRIPOD BOWL *K'ang-hsi*
Deep bowl with broad flat rim and gilded ogre-mask and lion-paw feet; the exterior decorated with lotus scrollings, the interior with a lakeside pavilion with figures, within a diapered border with floral reserves, all in colors in a turquoise ground. *Diameter* 21 *inches*
Collection of Robert Hoe, New York, 1911

[See illustration]

174. CLOISONNÉ ENAMEL PEAR-SHAPED VASE *Ming*
Temple vase with high flaring foot and two bronze ogre-mask ring handles; decorated with scrolling vines of lotus in colors in a turquoise green ground.
Height 18 *inches*

[See illustration]

175. CLOISONNÉ ENAMEL PEAR-SHAPED VASE *Ming*
Type of the preceding, with turquoise blue ground. *Height* 18 *inches*

[See illustration]

176. CLOISONNÉ ENAMEL TRIPOD KORO *Ch'ien-lung*
Globular bowl on three parcel-gilded ogre-head stump feet, decorated with lotus and flying bats, and characters of Good Wishes, in a turquoise blue ground; two bronze animal-head loose ring handles. Has teakwood cover and stand.
Height 12 *inches*

Collection of Robert Hoe, New York, 1911

177. PAIR CLOISONNÉ ENAMEL JARDINIERES WITH SEMI-PRECIOUS MINERAL SHRUBS *Ch'ien-lung*
Scallop-rimmed tub with lotus-scroll decoration in a turquoise blue ground, containing a flowering and fruiting shrub in turquoise, rose quartz, jade, etc. Four character mark underfoot. Have stands. *Height about* 12½ *inches*

ENGLISH FURNITURE AND DECORATIONS

178. SILHOUETTE PAINTING ON GLASS OF H.M.S. 'VICTORY'
English, XIX Century
Nelson's flagship accompanied by two other frigates, in an oval with latticed spandrels. Bird's-eye maple frame. *Height* 15½ *inches; length* 18½ *inches*

179. GEORGE III SILK EMBROIDERY SCRIPTURAL PICTURE
English, dated 1806
Worked in long and short stitch and chenille with a scene depicting Caleb and Achsah his daughter (Joshua XV:19); by Ellen V. Stebbins, 1806. Framed.
Height 17¼ *inches; length* 22 *inches*

180. ORIENTAL LOWESTOFT PORCELAIN GARNITURE OF THREE PLATTERS
Circa 1790
Scrolled oval platter decorated with a border garland of flowers, in the *famille rose,* and a French coroneted twin armorial shield.
Lengths 12¾ *and* 13¾ *inches*

[NUMBER 181]

Actual Size

181. GOLD AND TORTOISE-SHELL SNUFF BOX, WITH PORTRAIT MINIATURE OF SIR JOSHUA REYNOLDS, P.R.A. *XVIII Century*

Oval box in finely marked tortoise shell with beaded and guilloche-molded gold rim mounts, the cover inset with a beautiful oval miniature bust-length portrait in red coat with white cravat and black velvet cap. *Length 3¼ inches*

Note: According to inscription engraved on the inside of the lid, this beautiful box was presented by Sir Joshua Reynolds to Lady Bective in 1768.

[See illustration]

[NUMBER 182]

182. CARVED BONE MODEL OF THE BRIG 'LEXINGTON', 1775

American, XVIII Century

300-

Sixteen-gun brig of war, with full details of rigging, fitted with a long boat, cannon, anchors, wheel, companion hatches, etc. Beautifully executed; rigging is of later date. *Height 25 inches; length overall 27 inches*

Note: Bone examples of American ships of this period are exceedingly rare, especially of the historic vessels of the Revolution.

[See illustration]

183. CARVED BONE MODEL OF A BRITISH SHIP OF THE LINE

400-

One-hundred-twenty-gun three-masted first rate, with full rigging and all details, including numerous boats hanging on davits, guns in open gunports, hatches, companionways, capstans, etc.; with lion figurehead and carved stern gallery. Beautifully executed model. *Height 27 inches; length overall 32 inches*

[NUMBER 184]

184. IMPORTANT BRONZE GROUP

600 – *Frederic Remington, A.N.A., American:* 1861-1909

THE WOUNDED BUNKIE. Two rangers on galloping horses, charging side by side, one supporting his wounded companion, who reels back in the saddle; oval base, on which is a cow skull. Signed FREDERIC REMINGTON and dated 1896. Cast by the Henry Bonnard Bronze Company, New York.

Total height 27 inches; length 31 inches

[See illustration]

185. WILLIAM AND MARY CARVED WALNUT AND PLUM VELVET CURULE CHAIR *English, XVII Century*

0 – Low scrolled X-chair of Dantesque type, with H-stretcher and open voluted arms; seat and cartouche-shaped back in plum velvet, with loose cushion.

186. WILLIAM AND MARY WALNUT MARQUETRY SIDE TABLE
Oblong top, frieze with single drawer, on spirally twisted legs joined by a double Y-stretcher centring an inlaid patera. The drawer fronts inlaid with oval medallions of scrollwork, the top with an elaborate cartouche of strap scrollings and leafage. *Height 27½ inches; length 37 inches*

187. CHARLES II CARVED WALNUT ARMCHAIR *English, XVII Century*
Spirally turned frame with open arms and unusual back with eight slender wavy splats, the top rail carved with rosetted leaf scrollings. Cane seat with plum velvet cushion.

188. CHIPPENDALE CARVED MAHOGANY SCALLOP-TOP TILTING TABLE
Scalloped circular top edged with rocaille carving, tilting on a stop-fluted support, with spirally fluted vase turning, and acanthus-carved claw-and-ball-foot tripod. *Height 27 inches; diameter 33½ inches*

189. FINELY DECORATED BLACK AND GOLD LACQUER TILTING-TOP TABLE
Chinese for the English Market, circa 1840
Round top tilting on bird-cage and baluster support, the legs terminating in three finely carved pheasants; the top beautifully decorated with a medallion and eight border cartouches of Chinese domestic scenes in a ground of floral vines. *Height 31½ inches; diameter 35 inches*

190. CHARLES II CARVED WALNUT ARMCHAIR *English, XVII Century*
With spiraled uprights enclosing three carved splats of *affrontés* reverse scrolls, with wreath and scroll cresting; scrolled voluted arms; reverse-scrolls supports matching the back, with scrolled X-stretcher. Velvet seat cushion.

191. SHERATON INLAID SATINWOOD BEAU BRUMMEL
English, Early XIX Century
Square top inlaid with two oval medallions, hinged in two halves and opening to disclose a fitted toilet table with covered compartments and an oval mirror on easel support; square tapering legs. *Height 31½ inches; width 26 inches*

[NUMBER 192]

192. QUEEN ANNE INLAID WALNUT CARD TABLE WITH NEEDLEPOINT TOP *English, Early XVIII Century*

Semi-oval hinged top on frieze paneled with stringing and slender cabriole legs, one rotating as a gate. The top is covered in fine old needlepoint beautifully worked with scattered playing cards, guineas, and sprigs of pink roses in a green ground with ivory floral border. *Height* 28½ *inches; length* 35 *inches*

[See illustration]

[NUMBER 193]

193. PAIR WILLIAM AND MARY FINELY CARVED WALNUT ARMCHAIRS, AND PAIR SIDE CHAIRS *English, XVII Century*

Tall back with double-balustered uprights having rosette-carved blocks, and broad open splat elaborately carved with reverse-scrolled strapwork enhanced with foliage, supporting a scrolled crowning rail finished with a panache. Seat in plum velvet, on bulb-turned octagonal tapering legs with X-stretcher.

Note: These aristocratic chairs show the full tide of the French influence of the court of the Grand Monarque, which appeared in English furniture after 1680; much of this richly carved walnut furniture was the work of Huguenot refugees in England.

[See illustration of two]

194. THREE WILLIAM AND MARY FINELY CARVED WALNUT SIDE CHAIRS *English, XVII Century*

Similar to the preceding, with seats in seventeenth century crimson brocatelle.

See note to the preceding.

[NUMBER 195]

K'ANG-HSI BLUE AND WHITE PORCELAIN GINGER JARS: NUMBER 112

195. CHARLES II SMALL CARVED OAK COURT CUPBOARD

English, XVII Century

Overhanging lunette-carved cornice with turned drop pendants, above a small cupboard and flanking panels carved with rosettes; two long and two small drawers below with lunette and fruit carving. Light patina.

Height 46 *inches; length* 49½ *inches*

[See illustration]

196. WILLIAM AND MARY INLAID WALNUT DRAWING TABLE
English, Late XVII Century

Oblong top veneered with figured walnut and inlaid with a looped oval and heart-shaped spandrels, hinged and supported on ratchet frame; frieze drawer with rosette brasses and bail handles; on spiraled legs with flat X-stretcher. A period side table, converted at a later date. *Height 27 inches; length 28 inches*

197. CHARLES II CARVED WALNUT ARMCHAIR *English, XVII Century*

Spirally turned frame with open arms, cane seat and back panel bordered with carved leaf scrollings, the crowning rail with rosetted leaf volutes. Slip seat in brown velvet.

198. PAIR CHARLES II CARVED WALNUT SIDE CHAIRS
English, XVII Century

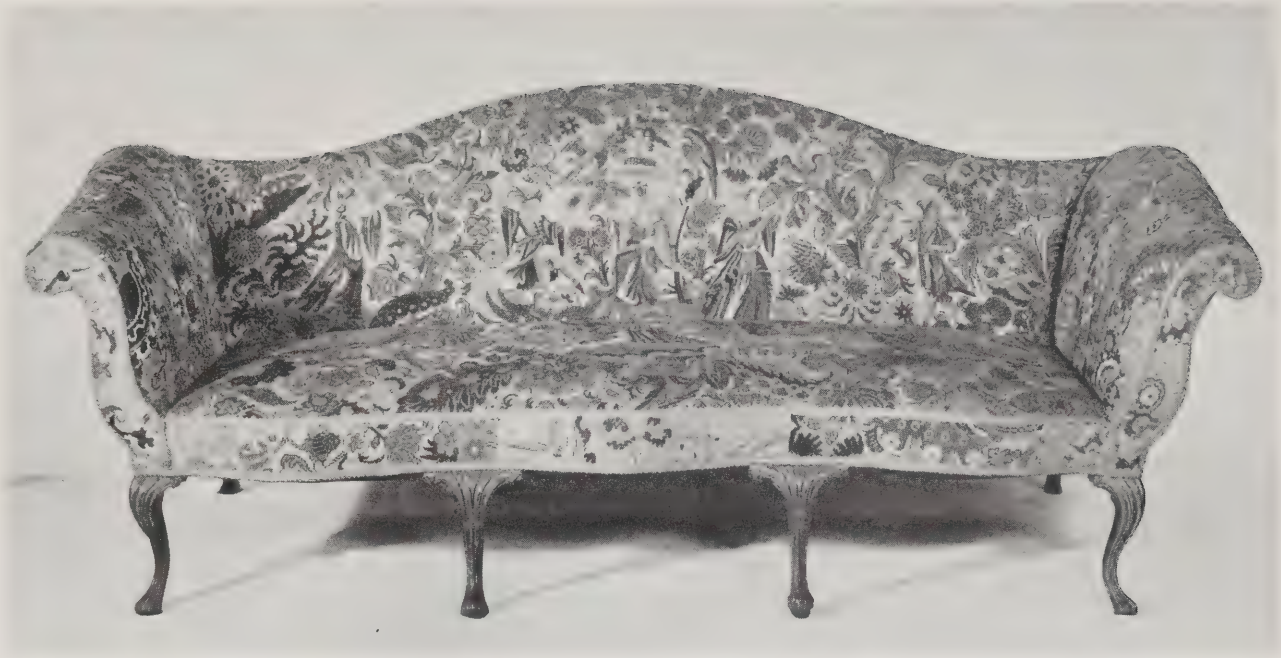
Type of the preceding, the frontal stretcher and crowning rail carved with cherubs flanking a royal crown. Two stretchers restored. With velvet seat cushions.

199. GEORGIAN CARVED AND GILDED SOFA IN NEEDLEPOINT *XVIII Century*

Long sofa, with serpentine-arched back and outscrolled sides, and the seat, all covered in *gros point* with ivory ground, developing fantastic foliations with Baroque blossoms and fruiting shrubs in brilliant colors, among which are *petit point* figures of richly dressed ladies, animal monsters, and birds, the back with musicians and a jester entertaining an enthroned princess. Needlepoint shows some restorations. On fluted and gilded cabriole supports. *Length 8 feet*

From French & Co., Inc., New York

[See illustration]



[NUMBER 199]

200. SET OF SEVEN QUEEN ANNE DECORATED BLACK AND GOLD LACQUER SIDE CHAIRS *Dutch, Early XVIII Century*

Spooned and arched back with beaker splat, slip seat in plum velours, stretchered cabriole legs; embossed in gold lacquer with *chinoiseries* on a black ground.

From French & Co., Inc., New York

201. CAROLEAN PANELED OAK DRESSER *English, XVII Century*

Long dresser with three drawers having elaborately shaped and sunk panels and pairs of applied split balusters; baluster-turned and blocked front legs.

Height 32 inches; length 7 feet 1 inch

202. JAMES II DECORATED BLACK AND GOLD LACQUER TALL-BACK ARMCHAIR *English, XVII Century*

Slender baluster-turned uprights with bust terminals, triple-vase splat enclosed by reversed leaf scrollings, matched by the frontal stretcher, which joins Flemish-scrolled legs. Cane seat with plum velvet loose cushion.

203. WILLIAM AND MARY FINELY INLAID WALNUT MARQUETRY TALLBOY *English, XVII Century*

Upper section with two small and three long drawers, on stand containing a long drawer and with five spirally turned legs joined by enclosed stretchers, on bun feet. The top, sides, and drawer fronts all superbly inlaid with medallions of flowers and birds in shaded woods in a dark ground, the top additionally having floral spandrels. Rear stretcher restored.

Height 50½ inches; width 41 inches

[See illustration]

[NUMBER 203]

[NUMBER 204]

MINIATURE STEEL FIGURES OF ARMORED KNIGHTS: NUMBER 372

760-

204. GEORGIAN MAHOGANY AND GREEN LEATHER OVAL WRITING DESK
Top paneled in blind-tooled green leather, with a frieze of drawers surmounting cupboards paneled to simulate drawers, all fitted with bail handles; kneehole recesses also containing concave cupboards.

Height 30½ *inches; length* 49 *inches*

[See illustration]

[NUMBER 205]

205. GEORGE II CARVED MAHOGANY SOFA IN SEVENTEENTH CENTURY NEEDLEPOINT

Tall arched back with wings, outscrolled arms, and the seat cushion all covered in *gros point* worked with bold Baroque foliations in gay colors in a chocolate brown ground, interspersed with *petit point* figures of crested exotic fowl; the back centring an oval *petit point* medallion enclosing a procession of quaint childish figures — a Turkish caliph with falcon in a chariot drawn by an ox, preceded by two attendants with a pet monkey and watched by a couple beneath a magnolia tree. Frame of recent date, with cabriole legs, the three frontal supports with furry knees and paw feet. *Length* 5 *feet* 4 *inches*

From French & Co., Inc., New York

[See illustration]

206. HEPPLEWHITE MAHOGANY AND CELADON SILK DAMASK SOFA
English, XVIII Century

Graceful serpentine-arched and molded horseshoe back, square tapering legs, castered. Covered in celadon satin damask, worn; with two loose cushions.
Length 6 feet 6 inches

207. CAROLEAN CARVED OAK AND CANE DAY BED *English, XVII Century*

Canted back with cane panel bordered with carved leaf volutes and Tudor roses, between spirally turned uprights with acanthus-carved blocks; cane seat on six spirally turned and blocked stretchered legs, the two side stretchers matching the back. Plum velvet seat cushion. *Length 5 feet 1 inch*

208. WILLIAM AND MARY INLAID 'OYSTER' WALNUT CABINET
English, Late XVII Century

Oblong top, front with two drawers converted to a double cupboard, on trumpet-turned legs joined by enclosed stretcher. The top and sides inlaid with walnut 'oyster' pieces, the former outlined with medallions and scallops of stringing. Reconstructed. *Height 34 inches; width 33 inches*

209. PAIR QUEEN ANNE MAHOGANY TALL-BACK SIDE CHAIRS IN SEVENTEENTH CENTURY FLEMISH VERDURE TAPESTRY

Seat and high narrow back in Flemish floral tapestry woven in brown, green, and tan; modern cabriole-leg frame.

210. VICTORIAN DECORATED BLACK LACQUER TILTING-TOP TABLE

Circular top beautifully painted with a nosegay of gaily colored blossoms and border of gilded rococo scrollwork, on a gold-stenciled tripod pedestal.
Height 28 inches; diameter 35 inches

FRENCH FURNITURE AND DECORATIONS

211. PAIR BRONZE DORÉ AND DRESDEN PORCELAIN TABLE CANDELABRA
Louis XV Style

Blue parrot perched amid *bronze doré* branches of porcelain flowers; with two lights, fitted for electricity. *Height 14½ inches*

[See illustration on page 86]

212. Bishop's Tooled Leather Mitre Case *French, XVIII Century*
Flat oval box and cover, gold-tooled with a coat of arms of a Spanish bishop and strapwork borders. *Length* 18 *inches*

213. Louis XVI Decorative Painting on Glass *French, XVIII Century*
Depicting two girls at the door of a vine-wreathed cottage, watching a pair of mating doves, a boy looking down from an upper window.
Height 14 *inches; width* 10½ *inches*

214. Bronze Statuette of a Stag *Antoine Louis Barye, French:* 1796-1875
Seated figure with head turned licking its back, on broad rounded oblong base, signed. Posthumous cast, by Susse Frères. *Height* 17½ *inches*

215. Pair Directoire Bronze Doré Urns
Festooned ovoid urn with two sheathed cherub handles, on square plinth appliqué with *putto* medallions and garlanded crossed thyrsi.
Height 20½ *inches*

[See illustration on page 82]

216. Pair Louis XV Carved Walnut Tabourets in Seventeenth Century Flemish Tapestry
Cabriole-leg frame, the top covered in tapestry woven with a garland of flowers within a scrolled cartouche.

217. Pair Louis XIV Walnut State Chairs in Seventeenth Century Flemish Tapestry
Seat and back in tapestry woven with urns of flowers in blues, greens, and tan; frame of later date, with scrolled arms and turned and stretchered legs.

218. Acajou and Harewood Marqueterie Occasional Table
Louis XV Style
Square top inlaid with trellis, with fret border; frieze and single drawer appliqué with *bronze doré* garlands centring small blue and white jasper medallions; slender cabriole legs. *Height* 29½ *inches; width* 16½ *inches*

[NUMBER 219]

219. PAIR LOUIS XV CARVED WALNUT AND AUBUSSON TAPESTRY FAUTEUILS *French, XVIII Century*

Cartouche-shaped molded back with carved floral cresting, open curved and molded arms with armpads, cabriole legs. Back, seat, and armpads in charming Aubusson tapestry of the period, woven with nosegays of flowers in an ivory ground.

[See illustration]

220. HAREWOOD MARQUETERIE COMMODE, MOUNTED IN BRONZE DORÉ *Louis XV Style*

Demi-cartouche-shaped top in white tapestry marble, shaped front and returns with three small and two long drawers; elaborately inlaid with trellis panels centring a cartouche with still life trophy of Gardening. Elaborate *bronze doré* mounts, including leaf-scrolled supports.

Height 37½ *inches; length* 5 *feet* 6 *inches*

[NUMBER 221]

221. PAIR RÉGENCE CARVED WALNUT AND PETIT POINT STATE CHAIRS

French, circa 1700

Seat and tall arched back in beautiful *petit point* of the period worked in colors with ribbon-garlanded floral bouquets and festoons in a sky blue ground; serpentine scrolled arms and supports, shell-carved rails and cabriole legs with X-stretcher.

From French & Co., Inc., New York

[See illustration of two]

222. RÉGENCE CARVED WALNUT AND PETIT POINT STATE CHAIR

French, circa 1700

Similar to the preceding.

From French & Co., Inc., New York

[NUMBER 223]

PAIR DIRECTOIRE BRONZE DORÉ URNS: NUMBER 215

223. LOUIS XV INLAID PALISSANDRE SERPENTINE-FRONT COMMODE

French, XVIII Century

400—

Serpentine oblong top of brocatelle marble, repaired; front with two small and two long drawers inlaid with banded panels and having *bronze doré* rococo escutcheons and handles; rounded pilasters with bronze flutings.

Height 32½ *inches; length* 51 *inches*

[See illustration]

[NUMBER 224]

224. LEATHER SIX-FOLD SCREEN FINELY PAINTED WITH HUNTING SCENES

Dutch, XVIII Century

Depicting a marble palace in a formal park with statuary, fountains, and woods, ducks swimming in a pond in the right foreground. Huntsmen and falconers on foot and horseback, with hounds and hawks, occupy the centre of the scene, a noble in scarlet assisting a lady to mount a white palfrey.

Height 8 *feet* 3 *inches; length* 10 *feet* 2 *inches*

[See illustration]

225. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS AND FOUR SIDE CHAIRS IN AUBUSSON TAPESTRY
Square beaded and leaf-molded back, the side chairs with lyre splats; round fluted and tapering legs. Covered in fine old Aubusson tapestry woven with nosegays of flowers and swags of drapery enriched with blossoms.

[See illustration of two]

226. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS AND FOUR SIDE CHAIRS IN AUBUSSON TAPESTRY
En suite with the preceding.

227. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS AND FOUR SIDE CHAIRS IN AUBUSSON TAPESTRY
En suite with the preceding.

228. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS AND PAIR SIDE CHAIRS IN AUBUSSON TAPESTRY
En suite with the preceding.

229. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
En suite with the preceding.

230. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
En suite with the preceding.

231. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
En suite with the preceding.

232. LOUIS XVI CARVED AND GILDED CANAPÉ IN AUBUSSON TAPESTRY
En suite with the preceding, with seat cushions and small loose cushion.
Length 5 *feet* 6 *inches*

[See illustration]

233. LOUIS XVI CARVED AND GILDED CANAPÉ IN AUBUSSON TAPESTRY
En suite with the preceding, also with seat and loose cushion.

[NUMBER 232]

[NUMBER 225]

[NUMBER 234]

PAIR BRONZE DORÉ AND DRESDEN PORCELAIN CANDELABRA
[NUMBER 211]

234. LOUIS XV ACAJOU AND HAREWOOD MARQUETERIE BUREAU À CYLINDRE, MOUNTED IN BRONZE DORÉ, AFTER OEBEN

'Bureau du roi' with galleried *rouge royale* marble top, cylinder with a medallioned *bronze doré* figure of Athene and opening to fitted interior; kneehole front with five small drawers, cabriole legs. The cylinder and sides inlaid with *marqueterie* groups emblematic of Geography and Astronomy, and the Naval and Merchant Marines; elaborate *bronze doré* mounts.

Height 46½ *inches; length* 55 *inches*

[See illustration]

[NUMBER 235]

235. PAIR RÉGENCE CARVED BEECHWOOD AND NEEDLEPOINT ARMCHAIRS

French, Early XVIII Century

Square arched back, seat, and armpads covered in fine silk and wool *petit point* depicting, respectively, upon the backs, a meeting of Venus and Neptune with attendant amors, before a background of hills and a castle, and the race between Atalanta and Hippomenes; upon the seats, the fable of the fox and the crane and a coiled dragon beneath a fruit tree; within borders of floral *gros point*. Frame, with cabriole legs, richly carved with flowers, shells, and rocaille leafage upon *treillage;* apparently formerly painted or gilded.

From French & Co., Inc., New York

[See illustration]

236. Régence Carved Beechwood and Needlepoint Armchair

French, Early XVIII Century

En suite with the preceding, the back depicting Jupiter with eagle and thunderbolts appearing in the clouds to hurl Phaeton from his chariot, the seat worked with birds pecking at a grapevine.

From French & Co., Inc., New York

237. Acajou and Harewood Marqueterie Bureau à Cylindre Mounted in Bronze Doré *Louis XVI Style*

Three-quarter galleried top surmounting a cylinder opening to fitted desk, the front with three drawers; square tapering legs. Inlaid *à quatre faces* with a trellis *marqueterie,* the cylinder with an oval pendent trophy of Music; rich *bronze doré* mounts, including cherub *bas reliefs.*

Height 41 *inches; length* 44½ *inches*

238. Louis XV Aubusson Marine Tapestry, after Vernet

XVIII Century

The scene depicts a Mediterranean port with a group of men putting into shore in a small boat with lateen-rigged sail, an Oriental chieftain with his attendant grouped amidships and a woman and child seated in the stern; at the right is the wharf and a Roman triumphal arch with figures. Farther off in the harbor are boats and sailing vessels, the buildings of the town discernible around the distant shore. *Height* 9 *feet* 10 *inches; length* 10 *feet*

Note: This panel is identical with a portion of the hanging *Le Débarquement,* formerly in the collection of L. Bernheimer of Munich, illustrated in H. Göbel, *Die Wandteppiche,* 1928, II, vol. II, fig. 289, and dated *circa* 1740. The series were executed in the ateliers of F. Picon and F. Picqueaux, and are after cartoons of Vernet (or possibly Juliard). Another panel with the same subject was in the J. Horace Harding collection, sold at these Galleries.

Collection of Charles M. Ffoulke, Washington, D. C.

From French & Co., Inc., New York

[See illustration]

[NUMBER 238]

239. THREE LOUIS XVI DECORATED AND PARCEL-GILDED SIDE CHAIRS
Italian, XVIII Century
With cane seat and square back and round fluted tapering legs. Decorated in light green and gold and painted with flowers.

240. DECORATIVE PAINTING ON GLASS, AFTER WOUVERMANS
Dutch, XVIII Century
Depicting a party of travelers mounting to leave outside the Swan Inn, with cattle and sheep before a lake at the left. *Height* 15 *inches; length* 20½ *inches*

241. LOUIS XVI LAQUÉ FOOTSTOOL IN SEVENTEENTH CENTURY BRUSSELS TAPESTRY
Top covered with a fragment of border verdure; frame *laqué* gray, with fluted tapering legs.

242. ANTIPHONARY IN ORIGINAL BROWN CALF BINDING
Spanish, dated 1803
Oficio de la Purisima Concepcion. Folio, black lettered music with red staves and lettered chants; ornamental capitals, some colored; written by Fr. Justo Conar of the Convent of S. Francis the Great in Madrid, 1803; bound in brown calf banded with iron. Imperfect; covers need repair.

[END OF SECOND SESSION]

VIEW OF THE GREAT HALL IN THE JAMES MANSION ON PARK AVENUE, NEW YORK

THIRD AND LAST SESSION

Saturday, November 15, 1941, at 2 p. m.

CATALOGUE NUMBERS 243 TO 416 INCLUSIVE

FANS

243. LOUIS XV VERNIS MARTIN BRISÉ FAN *French, XIX Century*
Painted in cartouches with *The Swing,* after Lancret, and two octagonal portrait medallions, together with tiny landscape vignettes; the reverse with a wooded landscape.

244. TWO LOUIS PHILIPPE CARVED MOTHER OF PEARL AND DECORATED FANS *French, circa* 1840
Staves elaborately pierced, one with rococo floral ornament, the other with palmettes and lambrequin motives, enriched with gold and silver; one foil painted in gouache with scene of the vine harvest, the other printed in colors with a scene from *Le Prophète.* Gilded frames.

245. LOUIS XVI PAINTED IVORY BRISÉ FAN *French, XIX Century*
Staves exquisitely painted with two oval landscape medallions and a cartouche of Marie Antoinette with her children, signed A. Buisson; within a border of tiny trophies and oval medallions of court beauties after Nattier, Vanloo, etc. Gilded frame.

246. THREE LOUIS PHILIPPE MOTHER OF PEARL AND DECORATED FANS *French, circa* 1840
With *ajouré* staves variously enriched with gilded and silvered foliations; foils printed in colors with amoristic scenes, including a floralia.

247. LOUIS XV FINELY CARVED AND GILDED MOTHER OF PEARL AND PAINTED FAN *French, XVIII Century*
Staves exquisitely carved with rococo cartouches enhanced with gilded festoons and containing figures of children playing and amors; chicken-skin foil painted in gouache with an episode from Roman history and a vignette of a Mediterranean port with sailors, the reverse with a rural landscape with sheep.

[See illustration on the following page]

AT TOP: NUMBER 249 AT BOTTOM: NUMBER 250

AT CENTRE: NUMBERS 248 AND 247

248 .TWO LOUIS PHILIPPE GILDED AND SILVERED MOTHER OF PEARL AND DECORATED FANS *French, circa* 1840

With elaborately carved staves, one pierced with urns and floral sprays and gilded, the foils painted with scenes from Sir Walter Scott's novels; the other pierced with silver *treillage,* the foil printed with scene of Alexander with the family of Darius.

[See illustration of one]

249. CHARLES X GILDED AND SILVERED MOTHER OF PEARL AND PAINTED FAN
French, circa 1830

Staves exquisitely pierced and carved with *treillages* supporting an urn of flowers and an oval medallion of youthful gardeners, the foil painted in gouache with a court scene depicting a lady playing a guitar before a king and queen, within a frame of gilded foliations. Gilded frame.

[See illustration]

250. LOUIS XV FINELY CARVED IVORY AND PAINTED FAN
French, XVIII Century

Staves exquisitely carved with rococo cartouches of military trophies and musical shepherds and shepherdesses, painted in color; chicken-skin foil painted in gouache with amoristic *pastorales*.

[See illustration]

251. THREE LOUIS PHILIPPE MOTHER OF PEARL AND DECORATED FANS
French and Spanish, circa 1840

With *ajouré* staves variously enriched with gilded and silvered foliations, foils printed in colors with amoristic scenes.

252. TWO LOUIS PHILIPPE GILDED MOTHER OF PEARL AND DECORATED FANS
French, circa 1840

With *ajouré* mother of pearl staves carved and gilded with foliations, one printed with scenes from the history of France, the other painted in gouache with an episode from the Italian Romances.

253. TWO CHARLES X GILDED MOTHER OF PEARL AND DECORATED FANS
French, circa 1825-30

With narrow *ajouré* carved and gilded staves, the foils printed and colored with romantic conversation scenes.

254. Two Louis Philippe Mother of Pearl and Tortoise-Shell Decorated Fans *French, circa* 1840

One with mother of pearl staves, the other with tortoise-shell staves, carved with *ajouré* floral ornament, silvered and gilded, respectively; narrow foils printed with amoristic subjects.

GEORGIAN AND OTHER SILVER

255. George IV Scottish Silver Two-Handled Strainer *Marshall & Sons (?), Glasgow,* 1822

Pierced round strainer with gadrooned edge, flanked by two large flat lyre-shaped handles with shell ornament. *Length* 11½ *inches*

256. Twelve William IV Silver Dinner Forks *Wm. Eaton, London,* 1835

Fine heavy piece in plain fiddle pattern, monogrammed.

257. Six William IV Silver Tablespoons and a Fish Slice *Wm. Eaton, London,* 1834-35

Matching the preceding; together with two salt spoons. Monogrammed. [Lot.]

258. Sterling Silver Service of Flatware *Theodore B. Starr, New York*

Eighteen dinner knives, thirty-six dinner forks, eighteen dessert knives, thirty-six dessert forks, eighteen dessert spoons, eighteen tablespoons, eighteen butter knives, fifteen oyster forks, seventeen teaspoons, eleven demitasse spoons, twelve chocolate spoons, fourteen fish knives, and eighteen fish forks (of slightly different design), soup ladle and two sauce ladles, five-piece carving set, and thirteen assorted serving implements. Spatulate handle with rococo leaf-chased edges; monogrammed. [Lot.]

[See illustration of three]

LOWER THREE: NUMBER 299
THREE AT UPPER LEFT: NUMBER 258
TWO AT UPPER RIGHT: NUMBER 259

259. STERLING SILVER FLATWARE SERVICE *Ball, Black & Co., New York*
Twenty-four dinner forks, eighteen tablespoons, twelve dessert knives, twelve dessert spoons, twenty-two teaspoons, soup ladle and two sauce ladles, sugar tongs, two butter spreaders, salt spoon, and mustard spoon, and a pair of engraved fish servers. Plain ware with spatulate scroll-rimmed handles; monogrammed. [Lot.]

[See illustration of two]

260. EARLY AMERICAN SILVER CAKE SERVICE OF FLATWARE
Wm. Gale & Son, New York, w. 1823-50

30-

Twelve knives, eleven forks, and a server; with acanthus-chased spatulate handles, monogrammed, the server engraved with blossoms and a bird. [Lot.]

261. TWO PAIRS REPOUSSÉ SILVER SALTS
W. R. Smily, London, 1853, *and Robt. Harper,* 1862

60-

Bulbous round tripod salts with *repoussé* floral decoration, a pair monogrammed. With two sterling silver and two plated spoons. [Lot.]
Diameter 2½ *inches*

262. PAIR REPOUSSÉ STERLING SILVER SALTS AND PAIR MUFFINEERS

27.50

Oblong bowl with valanced chrysanthemum border, by Tiffany & Co., with matching spoons; and small spirally lobed muffineer on claw-and-ball-foot tripod, by Theodore B. Starr. Monogrammed. [Lot.]
Height of muffineer 5 *inches; length of salt* 4 *inches*

263. TWELVE AJOURÉ STERLING SILVER AND LENOX PORCELAIN BOUILLON CUPS *Theodore B. Starr, New York*

120-

Two-handled silver holder pierced with formal ornament and monogrammed; with Lenox gold-rimmed white porcelain cups. [Lot.]

264. TWELVE AJOURÉ STERLING SILVER AND LENOX PORCELAIN BOUILLON CUPS *Theodore B. Starr, New York*

80-

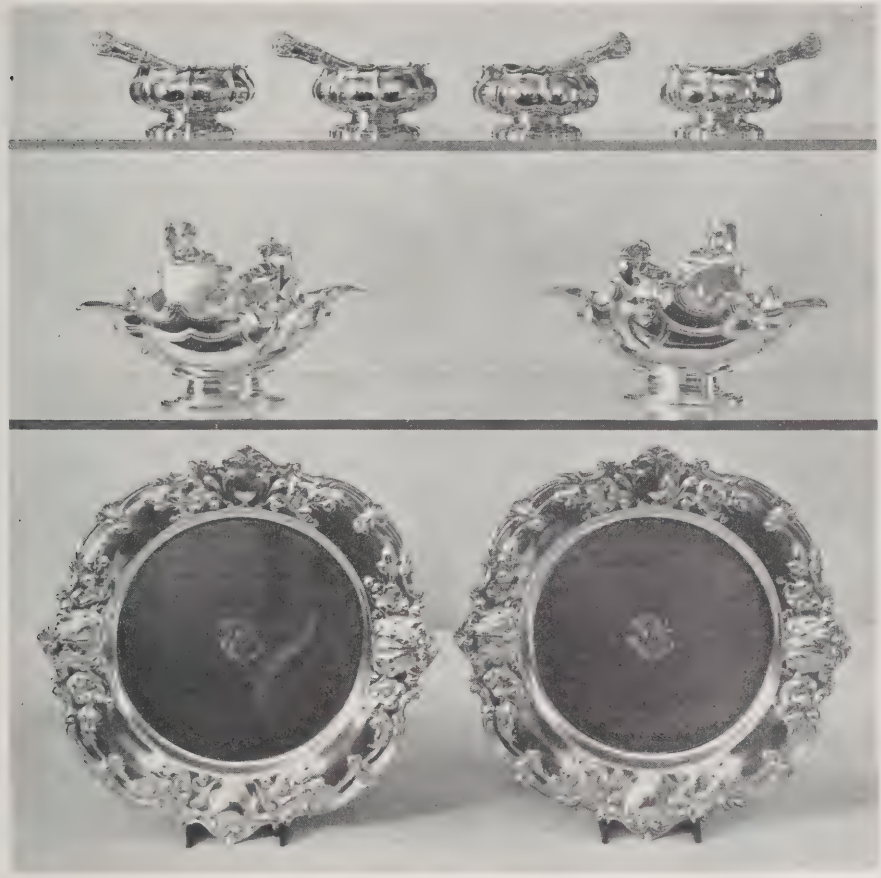
Similar to the preceding; with eleven cups. [Lot.]

265. SET OF SIX GEORGE IV GILDED SILVER SALTS, WITH SPOONS
John Angell(?), and Wm. Chawner, London, 1825-26

120-

Bulbous eight-lobed salt on spreading foot, engraved with coat of arms and crest. With six King-pattern spoons, crested, by Wm. Chawner. In case.

[See illustration of four]



[267] [267]

TOP ROW: NUMBER 265 CENTRE ROW: NUMBER 266

266. PAIR GEORGE IV SILVER TWO-HANDLED SAUCE BOATS

Richd. Sibley, London, 1829

Valanced boat-shaped bowl with twin spouts and leaf-scrolled handles, the rim encircled by two shaped bands of reeding. Engraved with crest of the Acton family of Ireland. *Length* 8¾ *inches*

From Crichton & Co., Ltd., New York

[See illustration]

267. Ten Gilded Sterling Silver Dinner Plates
Reed & Barton, New York

Quatrefoil scrolled border enriched with shells and rococo leafage and *repoussé* with peonies, tulips, and cartouches; plain cavetto with engraved monogram. Weight of each about 18 ounces. *Diameter 11 inches*

[See illustration of two on the preceding page]

268. Six Gilded Sterling Silver Dinner Plates
Reed & Barton, New York

Similar to the preceding.

269. Six Gilded Sterling Silver Dinner Plates
Reed & Barton, New York

Similar to the preceding.

270. Six Gilded Sterling Silver Dinner Plates
Reed & Barton, New York

Similar to the preceding.

271. George III Gilded Silver Octagonal Sweetmeat Dish
London, 1805

Small dish with fret-chased rim and two angular voluted handles. Together with a silver bird's-head Roman wick lamp, by John Crouch, London, 1881. [Lot.] *Widths 6½ and 6 inches*

272. Early American Repoussé Silver Sweetmeat Basket
Wm. Gale & Son, New York, w. 1823-50

Incurved uatrefoil bowl on oval foot, *repoussé* with grapevines, with rustic edge and grapevine bail handle. Monogrammed. *Length 6½ inches*

273. Two Pairs Repoussé Gilded Silver Muffineers *Louis XV Style*

Pear-shaped body with dolphin finial; allover *repoussé* decoration of rococo scrolls and foliations and winged cherubs with flowers and musical instruments
Height 7½ inches

274. Sterling Silver Hexagonal Jug *Tiffany & Co., New York*

With cylindrical neck and loop handle, chased with a feather and bead shoulder band. Monogrammed. *Height 8 inches*

[NUMBERS 275 AND 276]

275. EARLY AMERICAN SILVER TEA SERVICE *J. Crawford, New York, w.* 1815
Comprising a large teapot, two-handled covered sugar bowl, milk jug, and waste bowl. Wide-lobed bulbous bodies with scrolled handles and molded foot; enriched with chased borders of foliations, the covers having floral cluster finials. Monogrammed. Total weight about 99 ounces. [Lot.]

[See illustration]

276. STERLING SILVER TWO-HANDLED OVAL TEA TRAY
Tiffany & Co., New York
Richly engraved with floral *rinceaux,* vases of fruit and flowers, and *treillage,* centring a monogram and with chased rococo floral border; two massive leaved and reeded handles. Weight about 175 ounces. *Length* 26 *inches*

[See illustration]

277. REPOUSSÉ STERLING SILVER TWO-HANDLED TUREEN
Theodore B. Starr, New York

40- Bulbous round bowl *repoussé* with spiral gadroon scrolls and foliations; two rustic branch handles, cover with cauliflower finial. *Length* 9½ *inches*

278. PAIR STERLING SILVER SAUCE BOATS *The Gorham Co., New York*

70- In the George III taste. Bulbous oval spouted bowl with gadrooned edge and loop handle, on four shell and leaf supports. Monogrammed.
Length 7½ *inches*

279. STERLING SILVER PEAR-SHAPED PITCHER *Theodore B. Starr, New York*

70- Enriched with a shoulder band of leaf *rinceaux,* reeded loop handle springing from rococo shells. Monogrammed. *Height* 8 *inches*

280. STERLING SILVER AND CUT GLASS TWO-HANDLED JAR
The Gorham Co., New York

25- Cylindrical jar cut with grapevines, mounted with silver rim and foot similarly chased, and two loop handles. *Height* 9½ *inches*

281. EARLY AMERICAN REPOUSSÉ SILVER CHALICE
William G. Forbes, New York, w. 1809

20- Of campana form with bulbous *repoussé* floral band, the body *repoussé* with scrolled 'shagreen' cartouches of Psyche, a female saint, castles, and engraved inscription. *Height* 8 *inches*

282. CHASED STERLING SILVER CIGAR BOX *Black, Starr & Frost, New York*

60- Oblong box with cover hinged in two sections, chased with bold rococo leaf scrolls and two monogrammed cartouches with lion supporters. Lined with cedar. *Length* 10 *inches*

283. GEORGE III SILVER FLUTED TEAPOT *Wm. Bayley, London,* 1812

45- Squat round teapot with petal flutings, and angular loop handle; gadroon-edged spouted lip fitted with hinged cover having ivory and silver mushroom finial. *Length* 10½ *inches*

284. STERLING SILVER OVAL FRUIT BOWL *Tiffany & Co., New York*
Plain bowl with fluted and scalloped border, gilded interior; monogrammed.
Length 9½ *inches*

285. NORWEGIAN REPOUSSÉ SILVER COVERED TANKARD, INSET WITH COIN
Peter Michael Blytt, Bergen, XVIII Century
Cylindrical tankard with cover, *repoussé* with broad borders of flowers and scrolling leafage, the cover inset with silver coin of the Emperor Ferdinand II; hinged billet surmounted by a crowned sejant lion over the loop handle, the feet in the form of three couchant lions. Inscribed twice with owner's name.
Height 8 *inches*

286. GADROONED SILVER COVERED BOWL WITH TRAY *Italian, circa* 1830
Bulbous bowl with domed cover and tray, each with two tiers of petal gadroons, the bowl on four scroll supports and with leaved fruit finial. *Height* 8½ *inches*

287. STERLING SILVER TWO-HANDLED PRESENTATION CUP
Bell-form cup with round foot and two reeded angular handles; engraved with presentation inscription. *Height* 8½ *inches*

288. ENGRAVED STERLING SILVER JEWEL BOX
Black, Starr & Frost, New York
Rectangular box with hinged cover, with rich allover engraving of rococo scrolls and foliations; monogrammed. Lined with turquoise velvet. *Length* 9½ *inches*

289. STERLING SILVER THREE-HANDLED PRESENTATION CUP
Black, Starr & Frost, New York
Bulbous pear-shaped body with three loop handles; chased with presentation inscription, crossed ensigns, and engraved portrayal of a yacht in full sail. Weight about 84 ounces. *Height* 10 *inches*

[291] [294] [291]

TOP ROW: NUMBERS 290-294-290

290. Two Pairs Ajouré Gilded Silver Compotiers

F. B. Thomas & Co., London, 1885

In the Renaissance taste, the centre engraved with birds, cornucopia, and vases of flowers surrounding a monogram, the scrolled border and foot pierced and finely wrought with birds, butterfly, salamander, turtles, and amors, amid *rinceaux* of leafage. *Diameter* 10 *inches*

[See illustration of two]

291. Six Ajouré Gilded Silver Dessert Plates

F. B. Thomas & Co., London, 1885-86

Design of the preceding, with some variations in the border decoration.

Diameter 9½ *inches*

[See illustration of two]

292. SIX AJOURÉ GILDED SILVER DESSERT PLATES

F. B. Thomas & Co., London, 1869 *and* 1875

Design of the preceding, with variations in the border decoration.

Diameter 9½ *inches*

293. SIX AJOURÉ GILDED SILVER DESSERT PLATES

F. B. Thomas & Co., London, 1885-86

Design of the preceding, with variations in the border decoration.

Diameter 9½ *inches*

294. PAIR AJOURÉ GILDED SILVER OVAL SWEETMEAT DISHES

F. B. Thomas & Co., London, 1890

Boat-shaped dish pierced with various diaper *treillage,* the scrolled border enriched with flowers and rocaille ornament. *Length* 11½ *inches*

[See illustration]

295. PAIR AJOURÉ GILDED SILVER OVAL SWEETMEAT DISHES

F. B. Thomas & Co., London, 1890

Similar to the preceding. *Length* 11½ *inches*

296. TWO PAIRS AJOURÉ GILDED SILVER OVAL SWEETMEAT DISHES

F. B. Thomas & Co., London, 1887

Similar to the preceding, but smaller. *Length* 10 *inches*

297. ELABORATE AJOURÉ GILDED SILVER EPERGNE

F. B. Thomas & Co., London, 1885-87

Rococo scrolled tetrapod frame hung with floral swags and enclosing the wrought figure of a helmeted cupid; with numerous rustic leaved branches, and furnished with two large and four small oval dishes and eight round sweetmeat dishes matching the preceding. *Height* 17 *inches*

[See illustration on the following page]

[298] [297] [298]

298. PAIR GEORGE III GILDED SILVER THREE-LIGHT CANDELABRA

Sheffield, 1814-18

Molded and tapering quadrangular stem on scrolled round foot ornamented with rococo scrolls, shells, and leafage; by Waterhouse, Hodson & Co. Each fitted with a three-light candelabrum by S. C. Younge & Co., 1815. Crested.

Height 21 *inches*

[See illustration]

299. GILDED WROUGHT SILVER DESSERT SERVICE OF FLATWARE

F. B. Thomas & Co., London, 1888-91

Eighteen each of dessert knives, dessert forks, dessert spoons, and sherbet spoons; six fluted shell-form serving spoons and two grape scissors. Richly wrought with interlacing grapevines on a matted ground. The knives bear the maker's mark J.A.T.S. [Lot.]

[See illustration of three on page 97]

300. STERLING SILVER TWO-HANDLED PRESENTATION CUP

The Gorham Co., New York

Slender classic ovoid cup on round foot, with two angular loop handles. Engraved with a presentation inscription. *Height* 15½ *inches*

[NUMBERS 301 AND (AT TOP) 302]

301. GEORGE III MASSIVE SILVER OVAL PLATTER *Paul Storr, London,* 1813
Heavy piece with plain centre and border engraved with two coats of arms, the gadrooned rim *repoussé sur coquille* with shell cartouches, anthemia, and two large rocaille shell handles resting on acanthus leaves. Weight about 148 ounces.
Length 26½ *inches*

[See illustration]

302. GEORGE III SILVER OVAL PLATTER *Paul Storr, London,* 1815
Similar to the preceding, but smaller. Weight about 89 ounces.
Length 20½ *inches*

[See illustration]

303. GEORGE III SILVER OVAL PLATTER *Paul Storr, London,* 1815
Similar to the preceding.

304. PAIR DUTCH WROUGHT SILVER TABLE FIGURES OF PHEASANTS
Cock and hen pheasant with long tail and hinged wings, the plumage finely engraved. *Length* 21 *inches*

305. GEORGE IV WROUGHT SILVER TWO-HANDLED CUP WITH COVER
Robt. Garrard, London, 1822
Pear-shaped cup reworked with gadrooned lower body, two branch handles, and gadrooned cover with artichoke finial; upon the shoulder, an applied wrought band of grapevines. Engraved with coat of arms. *Height* 13½ *inches*

306. REPOUSSÉ STERLING SILVER TWO-HANDLED PRESENTATION CUP
Black, Starr & Frost, New York
Tall ovoid body with two reeded classic loop handles and ornamented with two bulbous *repoussé* bands of leafage; engraved with a three-master under full sail and chased with presentation inscription. Weight about 143 ounces.
Height 21 *inches*

307. WILLIAM IV REPOUSSÉ SILVER TEA AND COFFEE SERVICE
J. E. Terry & Co., London, 1834
Comprising coffee pot, teapot, two-handled sugar bowl, and creamer. Pear-shaped bodies with leaf-scrolled handles, on shell supports; the lobed lower body *repoussé* with acanthus leaves; acorn branch finials. Monogrammed. Weight about 87 ounces. [Lot.]

308. GEORGE III SHEFFIELD PLATE HOT-WATER URN *Circa* 1800
Two-handled bulbous oblong body with cover and spigot, on reeded paw-foot tetrapod and shaped base with spirit burner, ball feet; gadrooned rims.
Height 14 *inches*

309. STERLING SILVER ASPARAGUS DISH WITH REPOUSSÉ BORDER
J. E. Caldwell & Co., Inc., New York
Oblong dish with plain centre and wide rococo leaf-scrolled border richly *repoussé* with flowers and leafage, and shell handles. Monogrammed. Weight about 45 ounces. *Length* 16½ *inches*

[310] [311] [312]

310. FINELY WROUGHT GILDED SILVER TWO-HANDLED CUP WITH COVER
D. & J. Welby, London, 1903

Deep cup with two leaf-scrolled handles surmounted by busts of Pan and a nymph and springing from festooned Bacchic grapevine masks; wrought upon the foot with rocaille cartouches with lizard, serpent, eagle and dolphin, the cover with rococco mask cartouches joined by swags of fruit, flowers, and grapes, with pineapple finial. Engraved inscription about foot. Weight about 111 ounces. *Height* 15 *inches*

[See illustration]

311. MASSIVE SILVER TWO-HANDLED PRESENTATION STRAPWORK CUP WITH COVER *Chas. Stuart Harris, London,* 1902

Large deep cup with median molded ring, round foot, two leaf-scrolled handles, and domed cover with urn finial; chased with a 'strapwork' of busts of nymphs and rocaille shells upon tapering square plinths. Engraved with presentation inscription and crest. Weight about 225 ounces. *Height* 20½ *inches*

[See illustration]

312. George IV Silver Presentation Cup with Falcon Handles
Edw. Barnard(?), London, 1825
Gadrooned cup with domed cover having acorn finial; two wrought falcon-head handles. *Repoussé* with rococo shells and acanthus, anchor and holly wreath, and an oak branch garland enclosing presentation inscription dated 1826.
Height 15 *inches*

140-

[See illustration on the preceding page]

313. Set of Four George III Sheffield Plate Candlesticks *Circa* 1815
Knopped trumpet stem with urn *bobêche* and round foot and decorative molded borders of shells and cornucopiae. *Height* 12 *inches*

100-

314. Pair Silver-Plated Entrée Dishes with Covers *George III Style*
Rounded oblong dish and reversible cover with gadrooned lock handle; gadrooned rims with cabochon ornament. *Length* 10 *inches*

70-

VELVETS, BROCADES, AND EMBROIDERIES

315. Silk Embroidery Medallion
Southern French or Italian, Late XVII Century
Depicting Christ surrounded by his Apostles, preaching to the people on the banks of a stream; edged with silver lace. *Diameter* 22 *inches*

316. Two Salmon Pink Velvet Cushions *French, XVIII Century*
Bordered with galloon, one with silver lace.

60-

317. Silk Petit Point Panel *Persian, XVII Century*
Worked on a *tête de nègre* ground with stiff formalized floral motives in shades of blue, green, gray, and buff, springing radially from an old gold medallion.
Length 45 *inches; width* 28 *inches*

318. Crimson Velvet Armorial Cushion *Italian, XVII Century*
Paneled with galloon, appliqué with an escutcheon, and fringed.

[NUMBER 319]

319. PAIR RENAISSANCE PETIT POINT PANELS *French, XVI Century*
Charmingly worked in fine wools richly highlighted with silk, with summer landscape views — tall trees overhanging mountains with rippling streams and numerous castles, with figures in the foreground at sundry rural occupations, *e.g.*, in one, a peasant plucking a goose, a woman carrying water vessels, a monk with a crucifix, a huntsman and stag, and a woman walking with a child. Framed. *Height 12½ inches; length 46½ inches*

From Emil Fettercorn, London

Described and illustrated in *Arts and Decoration,* October, 1916, p. 562

[See illustration]

320. CRIMSON VELVET CUSHION WITH GOLD NEEDLEPAINTING
Italian, XVI-XVII Century
Paneled with galloon and centred with a gold and silk needlepainted orphrey fragment depicting a saint seated within a Renaissance niche.

321. Renaissance Silk Laidwork Embroidery Panel

French, XVI Century

The story of rebecca and isaac (Genesis: 24). Panel exquisitely needle-painted, depicting the servant of Isaac meeting Rebecca; Rebecca taking leave of her parents; and going forth with her maidens, all mounted upon camels, to meet Isaac coming across the fields. Before a background of fruiting pomegranate trees, the fields strewn with *millefleurs,* among which are hares, a tortoise, squirrel, and snail. Finished with a lower border of fruiting vines interspersed with birds and animals. The panel shows wear.

115-

Height 20½ *inches; length* 56 *inches*

322. Two Louis XIV Crimson and Old Gold Ciselé Velvet Table Runners *Italian, XVII Century*

With a sumptuous design of huge palmettes of foliage supporting pairs of blossoms and linked up by curving branches.

135

Lengths 8 *feet* 7 *inches and* 6 *feet; width* 24 *inches*

323. Crimson Velvet Armorial Housing *XVII Century*

Large shaped trapping, appliqué with a quartered escutcheon with helm and scrolled leaf mantling. *Length* 59 *inches; depth* 5 *feet*

46

Collection of James A. Garland, New York, 1924

324. Late Gothic Ciselé Orange Red Velvet Table Cover

Italian, circa 1520

Incised with an allover *ferronnerie* design of Gothic cinquefoils enclosing infloretted pineapple motives. Two widths. *Length* 6 *feet* 3 *inches; width* 43 *inches*

210-

325. Louis XIV Crimson Ciselé Velvet Altar Frontal

Italian, XVII Century

Woven with a symmetrical design of palmettes enclosed by scrolling leafage; paneled with gold galloon and fringed. *Length* 5 *feet* 4 *inches; depth* 45 *inches*

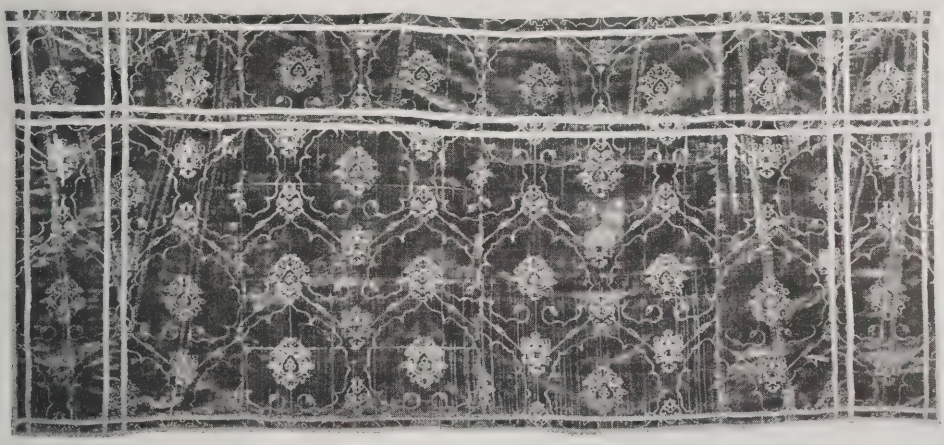
326. Wine Red Velvet Table Cover *French, XVIII Century*

Paneled with gold galloon. *Length* 6 *feet* 10 *inches; width* 5 *feet* 9 *inches*

80-

327. Two Louis XIV Petit Point Panels *French, XVII Century*

Closely and beautifully worked with masses of garden flowers in subdued browns, blues, yellow, and white, one exhibiting two large blue bowknots, in a *tête de nègre* ground. *Length* 52 *inches; widths* 26 *and* 31 *inches*



[NUMBER 328]

328. RARE GOTHIC CISELÉ MOSS GREEN VELVET ALTAR FRONTAL
Italian, circa 1500
Incised with an allover *ferronnerie* design of Gothic heptafoils centring pineapple motives, disclosing a ground of old gold; superb lustre and patina.
Length 6 *feet* 2 *inches; depth* 33 *inches*

[See illustration]

329. AMETHYST VELVET TABLE COVER *Italian, XVII Century*
Superbly patinated early Genoese velvet, bordered with galloon. Four widths.
Length 8 *feet; width* 6 *feet* 7 *inches*

330. LOUIS XV SKY BLUE SILK AND SILVER BROCADE
TABLE RUNNER AND A CHASUBLE *French, XVIII Century*
Runner woven with serpentine floral branches supporting nosegays of pastel and silver blossoms, within a garlanded border of angular crimson ribbon pattern; chasuble with rococo floral design. [Lot.]
Length of runner 7 *feet* 5 *inches; width* 20 *inches*

[NUMBER 331]

331. PAIR FINE GENOESE RUBY VELVET HANGINGS WITH SILK AND GOLD NEEDLEPAINTING *Italian, XVI-XVII Century*

Sumptuous heavy velvet, trimmed with gold galloon and fringe; interlined and backed with antique crimson silk damask; each hanging ornamented with a long sixteenth century orphrey panel embroidered in gold with Renaissance scrollings enclosing six needlepainted roundels with figures of the Virgin and Child, apostles, and saints. *Length 10 feet 2 inches; width of each 7 feet 7 inches*

[See illustration]

332. Two Plum Velvet Octagonal Table Covers *Italian, XVII Century*
Velvet of beautiful lustre, bordered with gold galloon.
Diameters 52 and 58 inches

333. Amethyst Velvet Sacristy Panel, Ciselé with Emblems of the Passion *French, XVIII Century*
Allover design in lateral rows depicting the Cross between ladders and pincers, alternating with rows of other emblems, enclosed within rococo garlands with recurrent *affrontés* roosters. *Length 7 feet 8 inches; width 3 feet 8 inches*

334. Plum Velvet Hanging, or Large Table Cover
Italian, XVII Century
Beautiful heavy pile velvet with rich patina, edged with gold galloon; four widths. *Length 8 feet 8 inches; width 6 feet 10 inches*

335. Crimson Velvet and Gold and Silk Needlepainted Altar Frontal
Italian, XVI Century
Appliqué with three apparels needlepainted with the Virgin and Child and two saints within niches, enclosed by orphrey bands with Renaissance gold embroidery and four roundels with figures of saints.
Length 6 feet 8 inches; depth 25½ inches

336. Pair Genoese Crimson Velvet Window Hangings of Exceptional Size, with Valance *Italian, XVI-XVII Century*
Heavy velvet in fine preservation, trimmed with broad gold galloon and fringed. Four widths. *Length of hangings 16 feet 6 inches; width 7 feet 5 inches*

Note: This and the following two lots constitute a length of crimson velvet of exceptional importance, partly of the sixteenth, partly of the seventeenth century.

337. Pair Genoese Crimson Velvet Window Hangings of Exceptional Size, with Valance *Italian, XVI-XVII Century*
Similar to the preceding.

338. Pair Genoese Crimson Velvet Window Hangings of Exceptional Size, with Valance *Italian, XVI-XVII Century*
Similar to the preceding.

339. CRIMSON SILK DAMASK HANGING *Italian Baroque*
Woven with palmettes enclosed between garlands of scrolling leafy branches; two widths. *Length 10 feet; width 41 inches*

340. BRUSSELS TAPESTRY BORDER *XVII Century*
Woven with a continuous garland of peonies, tulips, asters, and jasmine in pastel tans, rose, and blue with bluish green foliage. Small repairs.
Length 7 feet 3 inches; width 9 inches

GOTHIC AND RENAISSANCE WOOD AND STONE SCULPTURES

341. GOTHIC SCULPTURED STONE CLEF DE VOÛTE *French, XIV-XV Century*
Double rosette from a junction of Gothic vaulting. [Lot.] *Diameter 10 inches*

342. SCULPTURED AND INLAID MARBLE CARTOUCHE
Italian, Late XVI Century
C-scrolled cartouche with scallop-shell cresting and pendant.
Height 15½ inches

343. PAIR GOTHIC SCULPTURED LIMESTONE CORBELS *French, XIII Century*
Each carved with a species of pine cone in a spray between two peony leaves, upon a background of acanthus. *Height 8 inches*

344. SCULPTURED ALABASTER HAUT RELIEF *Flemish, XVI Century*
Virgin holding the Child amid clouds, encircled by six nude cherubs, two holding a crown over her head. Framed. *Height 10¼ inches*

345. SCULPTURED ALABASTER GROUP OF THE VIRGIN AND CHILD
Spanish(?), XVI Century
Standing robed figure holding the Child upon her left arm, upon a shaped plinth embellished with the Sacred Monogram; the moldings and edges of the robes picked out with gilding. *Height 12½ inches*

346. ROMANESQUE SCULPTURED STONE CAPITAL *XII Century*
Interestingly carved at each corner with a leaf cluster motive, bound and pierced at the volutes. *Height 11½ inches*

347. GOTHIC SCULPTURED MARBLE TWIN CAPITAL *French, XIII Century*
The heads of twin round columns, joined by a band of vine leaves with pendent grapes. *Height 14½ inches; length 20 inches*

[NUMBER 348]

348. GOTHIC CARVED AND POLYCHROMED GROUP OF THE VIRGIN OF SABLONS *Flemish, XV Century*

Charming small standing figure of the cloaked Madonna holding the robed Child on her right arm, athwart a quaint little boat with high bow and stern posts, upon each of which stands an angel wielding a paddle. Has vitrine.

Height 10¼ *inches*

From Jacques Seligmann et fils, Paris

[See illustration]

349. SCULPTURED ALABASTER GROUP OF THE VIRGIN AND CHILD *Flemish, XVI Century*

Matronly standing robed figure of the Virgin, holding the nude Child seated on her right arm. *Height* 14¼ *inches*

[NUMBER 350]

350. PAIR GOTHIC CARVED AND POLYCHROMED WOOD FIGURES OF ANGELS WITH CANDLESTICKS *South German, Late XV Century*

Kneeling figure wearing loose robe and holding an octagonal candlestick; with smiling face and long curls falling to the shoulder. Yellowish polychrome.

Heights 21½ and 22½ inches

Note: Compare stylistically with the figure in the Benoit Oppenheim collection, reproduced in his catalogue, pl. 19, no. 32, and with an angel of the Annunciation in the Berlin Museum in Vöge, *Die Deutschen Bildwerke und die der Anderen Cisalpinen Länder*, p. 146, no. 304.

[See illustration]

351. Late Gothic Carved, Gilded and Polychromed Group of the Virgin and Child *North Flemish or Dutch, Late XV Century*
Standing robed and crowned figure of the Virgin holding the Child on her left arm, a dove in her right hand; in golden gown with the remains of deep blue-black polychromy. *Height* 15 *inches*

352. Gothic Sculptured Alabaster Bas Relief
English, XIV Century
Fragment depicting the Coronation of the Virgin, who is seated with clasped hands upon a bench, the bearded Christ beside her holding an orb and placing the crown upon her head; beneath a traceried and crocketed arch.
Height 16 *inches*

353. Gothic Carved Stone Statuette of S. Lawrence *French, circa* 1400
Niche consisting of the fragment of a pilaster with a robed and tonsured figure of the saint holding a dish or lamp, the right arm imperfect, beneath a crocketed canopy. Has stand. *Height* 15½ *inches*

354. Gilded and Polychromed Stucco Group of the Virgin and Child
Italian, XV Century
Seated Virgin in prayer, wearing a gilded hooded mantle, adoring the sleeping Infant on her knees; dark background, with a gilded round arch. Framed.
Height 24 *inches; width* 16½ *inches*

355. Pair Polychromed Terra Cotta Statuettes of Angels
Florentine, XVI Century
Kneeling figure with spread wings, in flowing red and green robes, and supporting bases for candlesticks. Have stands. *Height* 31 *inches*
Collection of Comm. Elia Volpi, Davanzati Palace, New York, 1916

356. Gothic Carved and Polychromed Group of the Virgin and Child
Bas-Rhin, XV Century
Standing figure in red robe, greenish blue cloak edged with yellow, and crown, holding the nude Child seated upon her hands. *Height* 39 *inches*

357. IMPORTANT POLYCHROMED AND PARCEL-GILDED STUCCO HAUT RELIEF

Luca della Robbia, Florentine: 1400-1482

Half-length figure of the youthful Virgin in crimson robe and starry blue cloak lined in green, her hands clasped in prayer and gazing at the standing nude figure of the Infant Christ at the right; gold background with Gothic *damassé* ornament. In handsome polychromed and gilded tabernacle of the period, with inscription and two coats of arms at base.

Total height 55 *inches; width* 33½ *inches*

Note: This beautiful work is described in an authentication by Dr Giacomo de Nicola, Director of the Bargello, Florence, which will be given to the purchaser, in the following terms (translation): "This is a really exceptional stucco in that it is a unique, *i.e.*, unrepeated work, and by a great artist, Luca della Robbia . . . the handling here is much more original and more elegant, and the garments richer than usual. In this elegance there is something of Ghiberti, as there is of Donatello in the passion with which the Virgin gazes at the Child. These Ghibertian and Donatellan influences indicate that the stucco belongs to a quite primitive period in the career of Luca. . . ." Together with this certificate will be given the autograph guarantee of the late Ercole Canessa, dated December 27, 1928.

From Ercole Canessa, New York

[See illustration]

[NUMBER 357]

[NUMBER 358]

358. GOTHIC CARVED AND POLYCHROMED GROUP OF THE VIRGIN AND CHILD
French, XIV Century

Tall slender standing figure in red gown and blue mantle falling in long straight folds, wearing a crown and veil and holding a flower in her right hand and the Infant Christ, Who plays with a dove, in her left. On Gothic octagonal stone plinth beautifully carved with figures of saints and angelic musicians.

Height of group 32 *inches; of plinth* 10 *inches*

[See illustration]

[NUMBER 359]

359. GOTHIC SCULPTURED, POLYCHROMED AND PARCEL-GILDED STONE FIGURE OF S. CATHERINE *Ile de France, XV Century*

Half-length slender figure with long golden hair falling from beneath the high crown upon her shoulders, which are draped in a red cloak. She appears in a golden gown with traces of light blue polychrome. In her left hand is visible a fragment of a sword hilt. The pigment, particularly of the face, shows restorations. Has stand. *Height 25 inches*

[See illustration]

360. GOTHIC SCULPTURED STONE FRAGMENT, DEPICTING THE HEAD OF S. VALERIA *French, Late XIV Century*

Beautiful head of a maiden with wavy hair and downcast eyes, grasped between the hands of an angel, a part of whose torso, only, is visible. Has stand.

Height 10½ *inches*

Note: A portion of a group, probably depicting the martyrdom of S. Valeria, although she is usually represented as carrying her head in her own hands, as in the statue in the Church of Dampierre (Vitry and Brière, I, pl. 72, nos. 2 and 3). She was a convert of S. Martial, first bishop of Limoges, and was decapitated by the orders of the Duc de Guienne, when she refused his advances. After her death she carried her own head in her hands to the altar where S. Martial was saying Mass.

Collection of Henri Daguerre, Paris

[See photogravure illustration]

[NUMBER 362]

[NUMBER 361]

361. GOTHIC FINELY CARVED WALNUT GROUP *Flemish, Late XV Century*
Depicting the Presentation in the Temple, the cloaked and veiled Virgin at the left holding the nude Infant upon the altar, while the High Priest prepares to perform the Circumcision; behind are three spectators, including a female saint in prayer and a deacon holding a covered chalice. Fine light patina. Has velvet-covered stand. *Height* 18 *inches*

Note: The types and costumes show considerable analogies to those of figures in a retable of the Passion in the Musée Royale of Brussels, which is illustrated in Destrée, *Tapisseries et Sculptures Bruxelloises à l'Exposition Nationale Belge*, 1905, pl. 35.

Companion to the following

[See illustration]

362. GOTHIC FINELY CARVED WALNUT GROUP *Flemish, Late XV Century*
Depicting the Marriage of the Virgin, the bearded S. Joseph leaning on his staff at the left, facing the crowned maiden, a bishop between them giving his blessing; behind them stand two men and two holy women. Has stand similar to the preceding. *Height* 18 *inches*

See note to the preceding.

575-

Companion to the preceding

[See illustration on the preceding page]

363. LATE GOTHIC SCULPTURED, POLYCHROMED AND GILDED STONE STATUE OF S. LOUIS *French, XV-XVI Century*

1400-

Standing figure wearing red robes and light blue surcoat *semé* with golden *fleurs de lis;* the left hand missing, the right grasping the hilt of a sword; wearing a round cap, beneath which hangs his long golden hair. On stone armorial plinth.
Height of statue 47 *inches; of plinth* 29½ *inches*

364. PAIR ROMANESQUE SCULPTURED STONE COLUMNS
Southern French, XII Century

Plain cylindrical column on square base with small acanthus leaves at the corners, the capitals carved with grotesque mascarons, birds of prey, and animals, the abacus with a band of scrolling vines and sprays of foliage, respectively.

300-

Heights 59 *inches and* 5 *feet*

Note: These fine columns come from Tarbes (Hautes-Pyrenées) and exhibit the Oriental influence so frequently visible in the Southern Romanesque. They show great similarity to capitals from the Church of Ste. Croix in Charité-sur-Loire, reproduced in Baudot, *La Sculpture Française au Moyen Age et à la Renaissance*, under the division *Bourgogne,* pl. XXXII, nos. 3-4.

[See illustration]

[NUMBER 364]

365. Sculptured Stone Statuette of a Martyr Saint
French, XV-XVI Century
140 Standing robed winged figure in the half round, with traces of blue polychrome and holding a martyr's palm, before a concave niche. *Height 27½ inches*

366. Late Gothic Carved, Gilded and Polychromed Group in Tabernacle *Franco-Flemish(?), Early XVI Century*
150 Half-length plump kneeling figure of the Virgin in golden robes, adoring the Child; within a fragmentary tabernacle with gilded flamboyant Gothic tracery. In vitrine. *Height 33 inches; width 21½ inches*

367. Sculptured and Inlaid Marble Tabernacle Base
Italian, XVI Century
110 Containing a *bas relief* panel depicting the angel with Abraham and Isaac, flanked by standing figures of David with the head of Goliath and Moses with the Tablets of the Law, and before column bases carved with plantain leaves; embellished with red and green marble. *Height 14½ inches; length 34 inches*
Collection of Comm. Elia Volpi, Davanzati Palace, New York, 1917

368. Polychromed Terra Cotta Statuette of the Virgin
Spanish, XVII Century
110 Lively figure with dark brown ringlets, wearing a tight-waisted ivory robe and scarlet cloak, upon a base of conchiform clouds, amid which are cherub heads.
Height 15½ inches

46 369. Carved, Gilded and Polychromed Bas Relief *Spanish, XV Century*
Depicting the Marriage of the Virgin, the High Priest, wearing a crescent-shaped turban, joining the hands of Mary and Joseph; behind are four witnesses.
Height 33 inches; width 22 inches

370. Four Ancient Egyptian Alabaster Canopic Jars
110 Ovoid jar for holding the intestines of the dead, sketched with collars of plantain leaves below the rim; covers in the form of a sphinx and three animal-headed deities. *Heights 15 to 16½ inches*

GOTHIC AND RENAISSANCE FURNITURE AND OBJECTS OF ART

371. PAIR GOTHIC ILLUMINATED VELLUM PAGES IN GOLD AND GOUACHE

French, Late XV Century

Composed of small miniatures pieced together; each with four principal miniatures surrounded by sixteen smaller ones, all painted with scenes from the Passion, enclosed between floral borders, one having at foot the arms of Bourbon-Montmorency. Framed.

Note: According to an inscription on the back, these miniatures were taken from a MS. in the Abbey of Fontaine Daniel near Mayence, which was destroyed in 1793.

372. PAIR MINIATURE STEEL FIGURES OF KNIGHTS IN ARMOR

Well-executed figures in full plate armor with close helmets, gauntlets and sollerets, holding spear and partisan. Have velours-covered stands.

Height of figure 19 inches

[See illustration on page 76]

373. MINIATURE STEEL FIGURE OF KNIGHT IN MAXIMILIAN ARMOR

A smaller figurine to the preceding, in full fluted armor with tilting helmet and holding two-handed sword and round shield. *Height 10½ inches*

374. REPOUSSÉ COPPER PLAQUE *South German, XVI Century*

Cavetto *repoussé* with a mounted S. George slaying the dragon, within borders of Gothic and uncial lettering; the marli with punchwork. *Diameter 17 inches*

375. SILVER-MOUNTED RICHLY CARVED IVORY EWER AND BASIN

Renaissance Style

Ovoid ewer with silver rim mounts and scrolled figural handle; the whole elaborately carved with a Bacchanalia, reclining nymphs, mascarons, and winged monsters, the spout supported by two Bacchantes; the dish also with a Bacchanalia in *haut relief*, centring a medallion of the reclining Venus and Cupid.

Height 21½ inches; diameter of basin 20 inches

[NUMBER 377] [NUMBER 376]

376. SULTANABAD IRIDESCENT TURQUOISE BLUE POTTERY
FOUR-HANDLED JAR *XIII-XIV Century*
Ovoid jar with short neck joined to the shoulder by four loop handles, a wavy cable design modeled in relief about the upper body; coated with a thin turquoise glaze almost buried beneath a dull silver iridescence. Repaired.
Height 19½ *inches*

[See illustration]

377. SULTANABAD IRIDESCENT TURQUOISE BLUE POTTERY
FOUR-HANDLED JAR *XIII-XIV Century*
Type of the preceding. Repaired. *Height* 19½ *inches*

[See illustration]

378. Gothic Miniature Stained Glass Polyptych, in Gilded Tabernacle

Central panel depicting the Crucifixion with Mary and S. John, the wings, small female saints with banderoles; in gilded tabernacle with crocketed pinnacles. Together with a panel fragment of flamboyant Gothic tracery, in carved walnut. [Lot.] *Height* 15 *inches*

379. Sculptured Alabaster Covered Urn *Italian, XVI Century*

Cylindrical urn sculptured with a trophy of Hercules; gadrooned cover and lower body, and flaring foot carved with plantain leaves; square marble base. Repaired. *Height* 17 *inches*

380. Etruscan Green Bronze Amphora

Wide-mouthed ovoid jar with two cabled loop handles springing from winged masks; green patina. *Height* 25 *inches*

381. Sultanabad Iridescent Turquoise Blue Pottery Oil Jar *XIV Century*

Pointed ovoid jar with small conical neck and loop handle; modeled with an undulating band of cabling around the shoulder and coated with a thin turquoise glaze with rich silver iridescence. Repaired. *Height* 21 *inches*

382. Oak Stool in Gothic Millefleurs Tapestry

Square top in *millefleurs* tapestry (in part of the period) on columnar legs with box-stretcher; black finish.

383. Carved and Inlaid Walnut Octagonal Centre Table *Umbrian, XVI Century*

Top inlaid with a looped chain enclosing a blossom, paneled frieze with four drawers inlaid with scallops and with knob handles; on massive fluted vase pedestal and paw-foot triangular base. *Height* 31 *inches; diameter* 39 *inches*

Collection of Comm. Elia Volpi, New York, 1917

384. Pair Richly Carved and Inlaid Walnut State Chairs

North Italian, circa 1600

With two oblong panel slats bordered with carved strap scrollings, the upper crested with a blank escutcheon with helm and animal supporters amid foliage; gilded female mask finials; flat arms with square supports, matching frontal stretchers; panel seat with cushion.

385. Pair Richly Carved and Inlaid Walnut State Chairs

North Italian, circa 1600

Similar to the preceding.

386. Gothic Richly Carved Oak Crédence *French, circa* 1500-10

With double doors and side panels beautifully carved with flamboyant Gothic tracery, centring a panel of S. George slaying the dragon; enclosed by pilasters with single figures standing beneath crocketed pinnacles; two traceried drawers below, between uprights with Gothic pilasters enclosing a back panel, carved with linenfolds, and an undershelf. Minor restorations.

Height 57 *inches; width* 43½ *inches*

[See illustration]

387. Turned Walnut Octagonal Table *Bolognese, XVI Century*

Octagonal top on paneled frieze, on bulbous support with molded X-shaped base. *Height* 31½ *inches; diameter* 46 *inches*

388. Pair Carved and Inlaid Walnut Double Choir Stalls

Tuscan, XV Century

Crowning rail inlaid with a frieze of Moresque intarsia; panel seats having open sides richly carved with a species of large *fleur de lis,* on frontal supports in the form of demi-octagonal columns. With velvet seat cushions and back panels.

Height 46 *inches; lengths* 5 *feet and* 5 *feet* 2 *inches*

[NUMBER 386]

389. IMPORTANT CARVED WALNUT REFECTORY TABLE

Florentine, XVI Century

Massive oblong top with fluted edge, supported on two vasiform ends with *adossés* female figures sheathed in imbricated foliage and volutes, flanking a stop-fluted Ionic pilaster which supports a gadrooned sarcophagus; resting on a base of voluted reversed scrolls and foliage with paw feet. The ends are joined by a boldly reverse-scrolled traverse carved with imbrications and centring an oval escutcheon with the arms of the Pazzi family of Florence. Rich patina.

Height 37 *inches; length* 10 *feet* 7 *inches*

[See illustration]

390. GOTHIC CARVED OAK CRÉDENCE *French, circa* 1500-10

Straight front with canted returns and sides, all carved with panels of flamboyant Gothic fenestral tracery including rosaces, the stiles with crocketed pinnacles, enclosing two cupboards; three tracery-carved drawers below. The uprights enclose an undershelf and back panels also carved with window tracery, the centre one bearing the arms of France. With restorations.

Height 5 *feet* 5 *inches; width* 5 *feet* 3 *inches*

391. RICHLY CARVED WALNUT LIBRARY TABLE *Ligurian Renaissance*

Oblong top overhanging a guilloche-carved frieze, the ends carved with mascarons between *adossés* winged monsters and connected by an arcade with three carved and turned supports. Reconstructed. *Height* 32 *inches; length* 55 *inches*

[NUMBER 389]

GOTHIC AND RENAISSANCE TAPESTRIES

392. TOURNAI GOTHIC-RENAISSANCE MILLEFLEURS
TAPESTRY WITH MEDALLION *Circa* 1535

Woven with an unusually close and rich design of *millefleurs* of every variety in a palette of subdued pastels, almost entirely concealing the *tête de nègre* ground; reserved at centre with a circular medallion of fruit and flowers, strap-work and mascarons, enclosing a vignette of palace before a vista of mountains, with a monarch and his consort, accompanied by a dog, strolling in the formal garden; above hangs a blank red escutcheon.

Height 5 *feet* 2 *inches; length* 8 *feet* 7 *inches*

Note: This is an interesting and finely woven example of the late transitional Gothic-Renaissance *millefleurs* of the second quarter of the sixteenth century, an example of which is illustrated by H. Göbel (*op. cit.* pl. 253); a fine specimen is in the Victoria & Albert Museum, others in the Deering collection at Miami Beach, Fla. The attribution to Tournai seems to be well established.

Collection of the Comtesse de la Roche-Aymon, Paris
From Jacques Seligmann & Co., Inc., New York

[See illustration]

[NUMBER 392]

393. IMPORTANT BRUSSELS GOTHIC TAPESTRY, AFTER MAÎTRE PHILIPPE

Circa 1510-20

THE STORY OF PERSEUS. The foreground is occupied by two groups of richly garbed nobles and ladies flanking the kneeling figures of the hero and Andromeda, the princess whom he has rescued from the sea monster. All are turned in gratitude toward the triumvirate depicted at upper centre: the enthroned Jupiter with sceptre and orb, between Minerva with her shield and Mercury with the caduceus, through whose assistance Perseus succeeded in slaying Medusa; the three appear upon a background of white clouds and stars, within a frame of blossoms and berries. At upper left Perseus, in plumed helmet, is seen with the severed head of Medusa; and, at upper right, a vignette depicting the marriage of Perseus and Andromeda. Woven in fine wools lavishly enriched with silk, in shades of blue, green, ivory, and Venetian red. Narrow blue-black border with a continuous floral garland. Minor restorations, including portion of border. *Height* 11 *feet* 8 *inches; length* 13 *feet* 3 *inches*

3,000-

Note: The design for this beautiful tapestry is attributed to Maître Philippe, the artist of the cartoons of the famous *Life of the Virgin* set in a Spanish Royal Collection in Madrid. Maître Philippe has been variously identified with Philippe van Orley and others, but is probably the artist Philippe Truffin. H. Göbel (*op. cit.* p. 308) suggests that the tapestry may be from the atelier of Gabriel van der Tommen, who executed a series of the *History of Perseus* about 1520.

Collection of Raoul Heilbronner, Paris

From French & Co., Inc., New York

Compare H. Göbel, *Wandteppiche,* I, vol. II, pl. 266

[See photogravure illustration]

[NUMBER 394]

394. BRUSSELS GOTHIC TAPESTRY *Circa* 1520

A MONARCH AND HIS COURT. Upon a meadow with rich *millefleurs,* leading to mountains in the far left distance, appears a procession of youthful and bearded noblemen wearing caps and rich rose and blue garments and girt with swords, advancing to the right foreground. At upper right is the enthroned king in royal blue robes, flanked by figures of a prince and princess, with his councillor in voluminous rose garment at left. Blue-black border, restored, with a continuous floral garland. *Height* 11 *feet* 10 *inches; width* 6 *feet* 5 *inches*

1,200-

Note: This tapestry also belongs to the group, the cartoons for which are attributed to Maître Philippe (see note to the preceding).

From Jacques Seligmann & Co., Inc., New York

395. TOURAINE GOTHIC TAPESTRY *Circa* 1515

EPISODE FROM THE LIFE OF S. JULIAN. The garden of a castle with green shrubbery and flowering plants, at right bordering a path at left winding about a circular turret, upon which appears an armorial shield. In the foreground stands the saint in long cassock, a hood half covering his tonsured and haloed head, blessing the lame man who kneels before him for healing, followed by a woman with staff, one bandaged arm in a sling, and three spectators; behind the saint are two clerical auditors. In the doorway of the castle beyond, the saint is again seen raising a child from the dead, to the astonishment of the seigneur and his consort, who stand beside the coffin wearing richly brocaded garments, and a nobleman and lady, seen only in part. Above the doorway is an inscription: LE · SEIGNEVRIE · DE · PRVIL. (The Castle of Preuilly.) Woven in finely colored wools and silks in pastel rose, fawn, blue, and green, emphasized by the sapphire blue of the saint's hood. Minor restorations.

2.300 -

Height 10 *feet* 6 *inches; length* 10 *feet* 7 *inches*

Note: This tapestry is one of a series of the life of S. Julian, Bishop of Le Mans, woven for a seigneur of Preuilly, probably the son of Pregent Frotier, Baron de Preuilly (d. 1497), one of the most powerful princes at the court of Charles VIII. The costumes and types represented are of the close of the fifteenth century, and the tapestry originates from one of the ateliers of the Loire. The hanging in its character and conception shows analogies with the *Life of S. Remy* series in the Church of S. Remy in Rheims, which, although of a slightly later period, exhibit somewhat similar architectural backgrounds.

Collection Lowengard, Paris, 1910

From French & Co., Inc., New York

Described and illustrated in H. Göbel, *Wandteppiche,* II, vol. I, p. 315 and vol. II, pl. 337

Described by Stella Rubinstein, *International Studio,* June 1917, pp. cxiii-cxiv

[See illustration]

[NUMBER 395]

396. IMPORTANT TOURAINE GOTHIC TAPESTRY *Circa* 1515

LERIAN AND LAUREOLE. Depicting episodes in the romance of the Princess Laureole, daughter of King Gaulo, and Lerian, a noble Macedonian youth. Lerian is shown imprisoned in the tower (*Carcél de amor*), while directly at right, on the same plane, is a vignette of the Princess in her apartment, richly gowned and with a small poodle at her feet and receiving a *billet doux* from a messenger (*le viateur*). At upper left Lerian, in plumed helmet, is seen returning to the castle at Suze, where he is received by the King and nobles, while attendants unload traveling paraphernalia from the pack-horses. In the third scene, which takes place in the foreground courtyard before a crenelated wall, the King and Queen present the Princess Laureole to the youth, who stands at right with hat in hand, overcome with shyness; about the group are ladies in waiting, court officials, a herald with halberd, and a chaplain. At upper centre appears a scarlet banderole with the following inscription: LE ROY RETOURNE EN MACEDOYNE RECOIT LA FILLE LAUREOLE / EN GRANT IOIE CHASCUN LUY FAICT HONNEUR ET LERIAN DEMOURE / ASURE RETOURNE AUX PASSIONS DAMOUR RESCRIPT A ELLE / DUES LETTRES PAR LE VIATEUR ET ELLE LUY FAICT RESPONCE. Woven in a rich palette of pastel colored wools and silks, a soft rose predominating in the foreground. Minor restorations; in superb preservation.

Height 12 *feet* 7 *inches; length* 12 *feet* 11 *inches*

Note: The romance is based on the *Carcél de Amor,* by Diego de San Pedro, published at Seville in 1492. Macedoyne (Macedonia) in the story is a remote district of Spain, half a day's journey from Suze (Syria) where the King and his court are in residence. Laureole (Lauriola) is the beautiful daughter of King Gaulo, beloved by Lerian (Leriano), a Macedonian youth, who is found by the Traveler imprisoned in the *Carcél de Amor.* The tapestry shows the imprisonment of Lerian, the delivery of a missive from Lerian to Laureole by the Traveler, the return of Lerian to Suze, where he is received by great lords, and his final meeting with Laureole, the King's daughter, shown in the foreground, the maiden fainting in the arms of her mother, the Queen. Göbel (*op. cit.* p. 20) erroneously refers the subject to a Perseus—Alexander series; two other subjects from the same story were also in the Goulden collection.

Collection Goulden, Paris, 1919

From Ercole Canessa, New York

Described and illustrated in H. Göbel, *Wandteppiche,* II, vol. I, p. 320 and (in part) vol. II, pl. 342

[See photogravure illustration]

397. Brussels Late Gothic Hunting Tapestry *Circa* 1530

Depart pour la chasse. Richly wooded forest scene carpeted with *millefleurs;* a group of five huntsmen advance to the right foreground, clad in short-skirted rose, green, and blue garments and carrying pikes, two with falcons perched on their wrists, and accompanied by hounds. Behind the head of a horse at upper right appear a cavalier and lady disturbed by the procession, their figures seen only in part. Dark green border, restored, woven with a continuous garland of fruit and grapes. Restorations to field and right-hand border.

Height 10 *feet; width* 5 *feet* 9 *inches*

/100—

Note: An interesting panel, part of a larger composition, and typical of the transitional Gothic-Renaissance hunting scenes of the first third of the sixteenth century, whose most noted exponent was Bernard van Orley.

Collection of Raoul Heilbronner, Paris

From French & Co., Inc., New York

398. BRUSSELS TAPESTRY *XVII Century*

CLOELIA AND HER COMPANIONS CROSSING THE TIBER. View of the River Tiber at night, with a full moon and stars in a dark cloudy sky at upper left illuminating an encampment of tents in the middle distance, and a town upon the far shore. In the foreground, mounted on horses, are the Roman virgin Cloelia in sapphire blue robes and flying scarf and her companions in filmy fawn garments, about to cross the river. Wide border particolored in brown and tan, with swags of flowers supported upon birds, the side borders with draped nymphs upon stone plinths; sustaining masses of blossoms upon which stand winged amors, surmounted by baskets of flowers upon strapwork volutes. Some repairs, as usual. *Height* 12 *feet* 2 *inches; length* 14 *feet* 8 *inches*

Note: The story of Cloelia, the Roman virgin, who escaped from Lars Porsena, the Etruscan king of Clusium, after she had been yielded as a hostage by the Romans, may be found in Livy's *History of Rome*. She is said to have swum across the River Tiber to Rome, but was returned to Porsena as an act of good faith by her countrymen.

ORIENTAL RUGS

399. CHINESE RUG *Ch'ien-lung*

Woven with peony garlands and fretted corner ornaments surrounding a fret medallion in an old gold field, with peony border.

Length 4 *feet* 10 *inches; width* 2 *feet* 10 *inches*

400. PERSIAN RUG OF ROSES

Crimson field with bands of lighter *abrash,* woven with an allover design of slender blue vases filled with pink roses; four narrow borders.

Length 6 *feet* 4 *inches; width* 4 *feet*

[NUMBER 401]

401. SEHNA RUG OF ROSES

Woven with a recurrent pattern of oval clusters of pink roses and bluish green leafage garlanded with *treillage,* enclosing Kashmiri 'pear' motives. A rug of very fine weave. *Length* 6 *feet; width* 4 *feet* 4 *inches*

310 –

[See illustration]

[NUMBER 402]

402. CHINESE RUG *Yung Chêng*

Woven in soft colors with scrolling stems of peonies and foliage with butterflies at intervals, in a salmon pink ground; fawn peony border with mazarine blue guards. *Length 8 feet 4 inches; width 5 feet 2 inches*

[See illustration]

403. CHINESE RUG *K'ang-hsi*
Fawn field woven in light and dark blue, yellow, and white with tiny floral clusters and scattered butterflies, within a narrow blue border.
Length 8 *feet; width* 4 *feet* 9 *inches*

404. CHINESE RUG *Ch'ien-lung*
Dotted old gold field reserved with eight fawn floral roundels containing blue, white, and tan peonies and plum blossoms and blue foliage; pearl and fret borders.
Length 8 *feet* 7 *inches; width* 5 *feet* 5 *inches*

405. CHINESE RUG *Ch'ien-lung*
Woven in blue, white, and fawn with five floral medallions in a fret-diapered ground with strapwork corner pieces; *lei wên* and pearl borders.
Length 9 *feet* 9 *inches; width* 5 *feet* 6 *inches*

406. FRAGMENT OF AN OUSHAK CARPET *XVI Century*
Woven with large scarlet and light blue arabesque medallions in a greenish blue ground overrun with yellow floral vines.
Length 10 *feet* 4 *inches; width* 3 *feet* 8 *inches*

407. SAROUK RUG
Cartouche-shaped rose field overrun with flowers and centred with a lotiform blue and gray medallion; midnight blue floral border.
Length 6 *feet* 6 *inches; width* 4 *feet* 3 *inches*

408. KIRMAN ARABESQUE CARPET
Gray field almost buried beneath an elaborate arabesque of strapwork scrolls infloretted in rose and green; gray floral border with deep blue and gray guards.
Length 12 *feet* 7 *inches; width* 9 *feet* 4 *inches*

409. ISPAHAN CARPET *Eastern Persia (Herat), circa* 1600

Rose field, light in tone, woven with a symmetrical design of pairs of peony and lotus palmettes interspersed with curving pointed leaves linked up by scrolling green vines into a continuous design, executed in soft colors; apple green border with alternately erect and inverted lotus palmettes, each enclosed by a pair of curving lancet leaves alternately in rose and turquoise. Rug shows careful repair.

Length 13 *feet* 5 *inches; width* 5 *feet* 9 *inches*

[See illustration]

[NUMBER 409]

410. Ispahan Carpet *Eastern Persia (Herat), XVI Century*

Rose red field, showing careful restoration, with tinges of old gold, bearing a regular allover design of arrangements of lotus palmettes upon a trellis of curving pointed leaves particolored in varied tones, enlivened at intervals with cloud bands and clusters of tiny violets and jasmines in light and dark blue, the design predominantly in shades of blue, green, and tan. Broad dull blue border with large lotus palmettes alternating with upstanding golden cypresses, both elements freely garlanded with flowers.

850-

Length 22 *feet* 2 *inches; width* 11 *feet* 10 *inches*

[See illustration]

[NUMBER 410 IN PART]

411. ISPAHAN RUG *Eastern Persia (Herat), circa* 1625

An interesting late version of the classic designs, showing an Occidental influence. The rose crimson field bears a pattern of floral clusters supported upon symmetrical garlands of scrolling leafage of Baroque character in an unusually rich variety of colors, forming an allover design resembling the contemporary Florentine damasks. The emerald green border retains the classic pattern of alternately erect and inverted lotus palmettes garlanded with vines, bearing long curving and particolored lancet leaves.

Length 13 *feet* 8 *inches; width* 5 *feet* 10 *inches*

[See illustration]

[NUMBER 411]

[NUMBER 413]

412. KHOTAN POMEGRANATE CARPET

Woven in a mazarine blue ground with a stiff trellis-like design of buff pomegranates, within diagonally striped and wave borders.

Length 13 *feet* 7 *inches; width* 7 *feet* 3 *inches*

413. FINE TABRIZ SILK MEDALLION CARPET

Cartouche-shaped orange-red field with sky blue spandrels and blue and oyster white arabesqued lotus medallion, developing an elaborate symmetrical design of scrolling floral vines; midnight blue and orange floral borders with numerous guards.

Length 15 *feet* 3 *inches; width* 11 *feet* 2 *inches*

[See illustration]

414. KIRMAN MEDALLION CARPET

Beautiful cartouche-shaped turquoise green field with cusped midnight blue spandrels, centring a large rose and fawn octofoil medallion, the medallion and spandrels enhanced with masses of blossoms enclosing lotus palmettes; five midnight blue and ivory floral borders.

Length 15 *feet* 11 *inches; width* 10 *feet* 6 *inches*

415. SAMARKAND CARPET

Woven in the Chinese style with three orange-shaped floral medallions amid scattered buff floral ornament and butterflies, in a fluctuating blue ground; borders of square floral rosettes and wave motives, respectively. Small repairs.

Length 13 *feet* 4 *inches; width* 6 *feet* 7 *inches*

416. CHINESE RUG *Chia Ch'ing*

Woven in shades of blue on a gray ground with floral sprigs centring a peony medallion; floral border. Edges repaired.

Length 4 *feet* 5 *inches; width* 2 *feet* 4 *inches*

[END OF SALE]

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